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ABSTRACT

These student materials and teacher lesson plans focus on presenting the fundamental knowledge necessary for mastering basic drawing skills. The devises that create the illusion of reality are introduced as concepts critical to the development of accurate, high-fidelity drawing. These structured materials encourage students to learn to draw realistically in order to be equipped with the level of skill requisite for all other divergent applications. Lessons are designed to start the novice at the beginning level and progress sequentially to a level closer to the scale of a master. The lessons are organized in an introductory unit and 8 subsequent units covering the topics of shape, space, value, size and proportion, line, linear perspective, three dimensional form, and light and shadow. Each unit is composed of 3 lessons. Lesson 1 of each unit presents sensory properties of the unit concept. Lesson 2 introduces the expressive properties of the concept. Lesson 3 gives a historical look at the concept. Instructional materials follow the overarching organization and sequence of the lessons and are structured as follows: (1) statement of the concept; (2) examples and variations of the concept; (3) illustrations or models of the concept; (4) guided instructions for student practice; (5) independent student practice; and (6) exercises in criticism. (MM)

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secondary level

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DRAWING

Teaching Visual Thinking Through Art Concepts

SO 027491

Student Materials

BOOK 1

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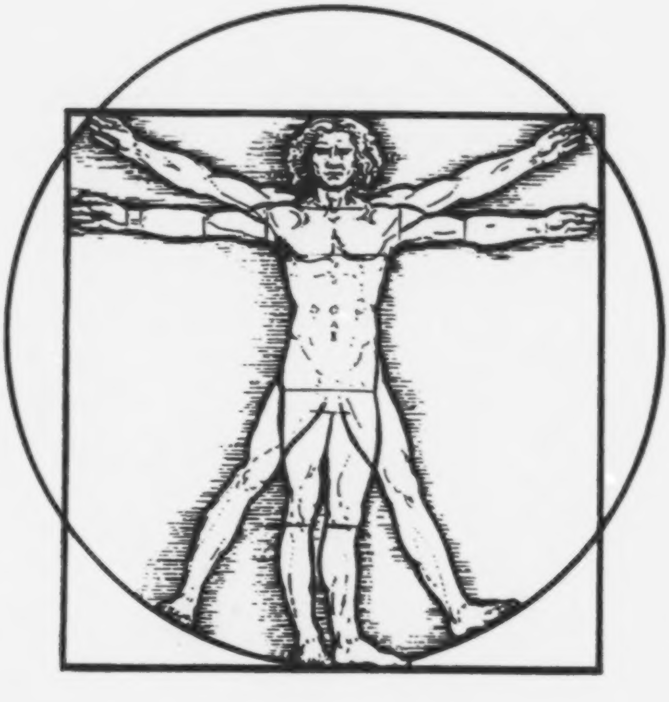
Drawing Insight

STUDENT MATERIAL



Ivan E. Cornia • A. Steve Egan • Marc A. Curtis

GIBBS-SMITH
PUBLISHER
SALT LAKE CITY

CONTENTS

UNIT 1: SHAPE
UNIT 2: SPACE
UNIT 3: VALUE
UNIT 4: SIZE AND PROPORTION
UNIT 5: LINE
UNIT 6: LINEAR PERSPECTIVE
UNIT 7: THREE-DIMENSIONAL FORM
UNIT 8: LIGHT AND SHADOW

First Edition

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Susan Myers, Textbook Coordinator

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UNITS 1-8

NOTE SHEET

NAME______________________________ PERIOD ______ DATE __/__/__

Write the concept:

ILLUSTRATIONS

NOTES

PERFORMANCE ASSESSMENT SHEET

NAME	

①

	GUIDED PRACTICE				SHAPE	SPACE	VALUE	SIZE/PROP	STR.LINE	LIN. PERSP	3-D FORM	LIGHT/SHA	POINTS POS	TOTAL
DRAWINGS	1	2	3	4	1	2	3	4	5	6	7	8		
1														
2														
3														
4														
5														
6														
7														
8														

EXAMS	1	2	3	4	5	6	7	8

HISTORY	1	2	3	4	5	6	7	8

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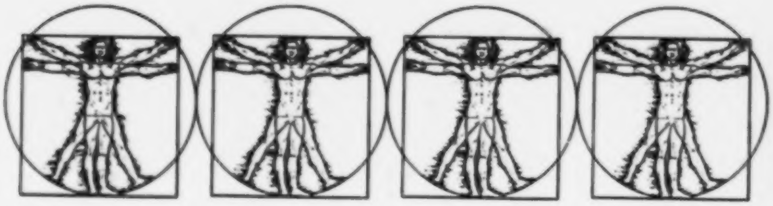
STUDENT MATERIALS



UNIT

1

SHAPE

Lesson 1

NOTE SHEET
SENSORY PROPERTIES OF SHAPE
HOW MASTERS USED SHAPE
GUIDED PRACTICE SHEETS

Lesson 2

EXPRESSIVE PROPERTIES OF SHAPE
GUIDED PRACTICE SHEETS

Lesson 3

A HISTORICAL LOOK AT SHAPE
GUIDED PRACTICE SHEETS

UNIT 1 • LESSON 1

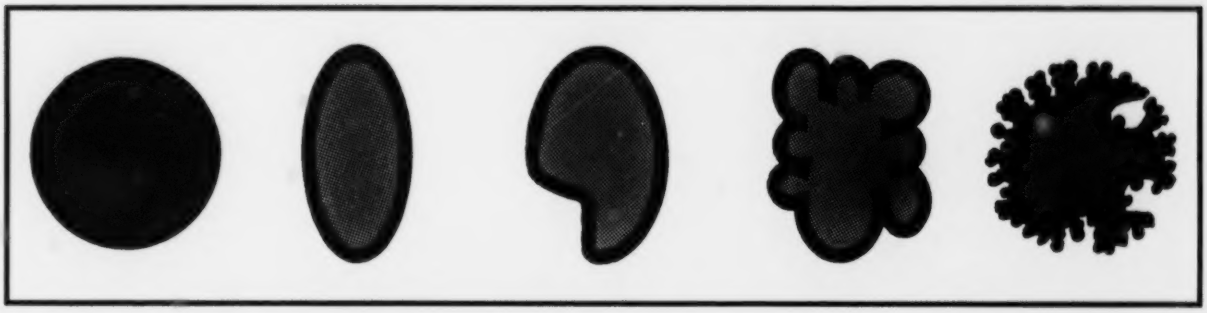
SENSORY PROPERTIES OF

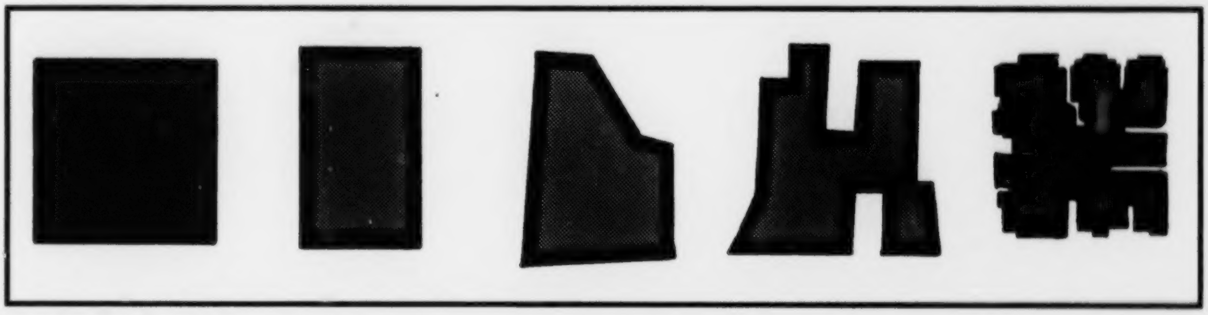
SHAPE

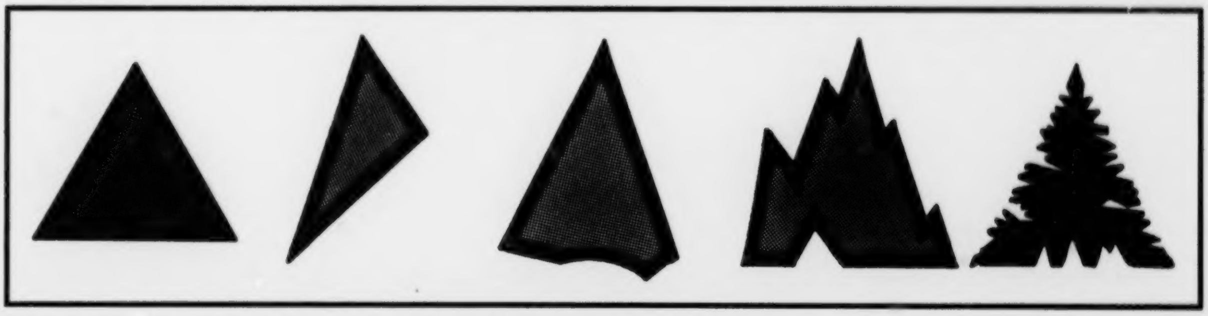
CONCEPT: Basic shapes are found everywhere in the environment and are the building blocks of every shape and form. The shape of an object is either a simple shape, a compound shape, or a complex shape.

SHAPE SCALE

Shapes range from basic (regular) to irregular. The shape of every object can be arranged into four major categories: (1) Basic, (2) Variations, (3) Compound, and (4) Complex. Circles, squares, and equilateral triangles are the basic shapes. All other shapes are either variations or combinations of them. Secondary shapes (ellipses, rectangles, and triangles that are not equilateral) are elongated versions of the basic shapes. These simple shapes are the building blocks of all other shapes. Variations of the basic shapes are made by subtracting or bending parts of simple shapes. Compound shapes are made by adding several simple shapes together. Complex shapes are more complicated and are made up of a great number of simple shapes and their variations.



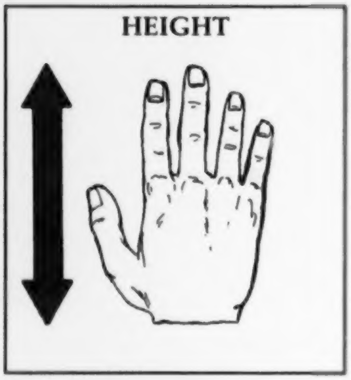


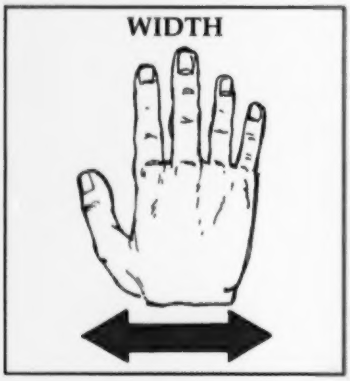


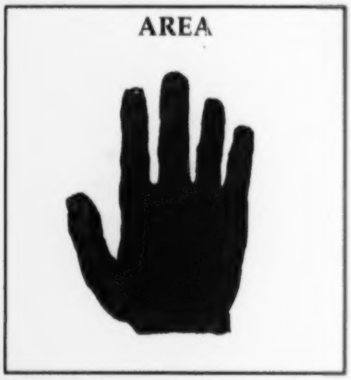
WHAT IS SHAPE?

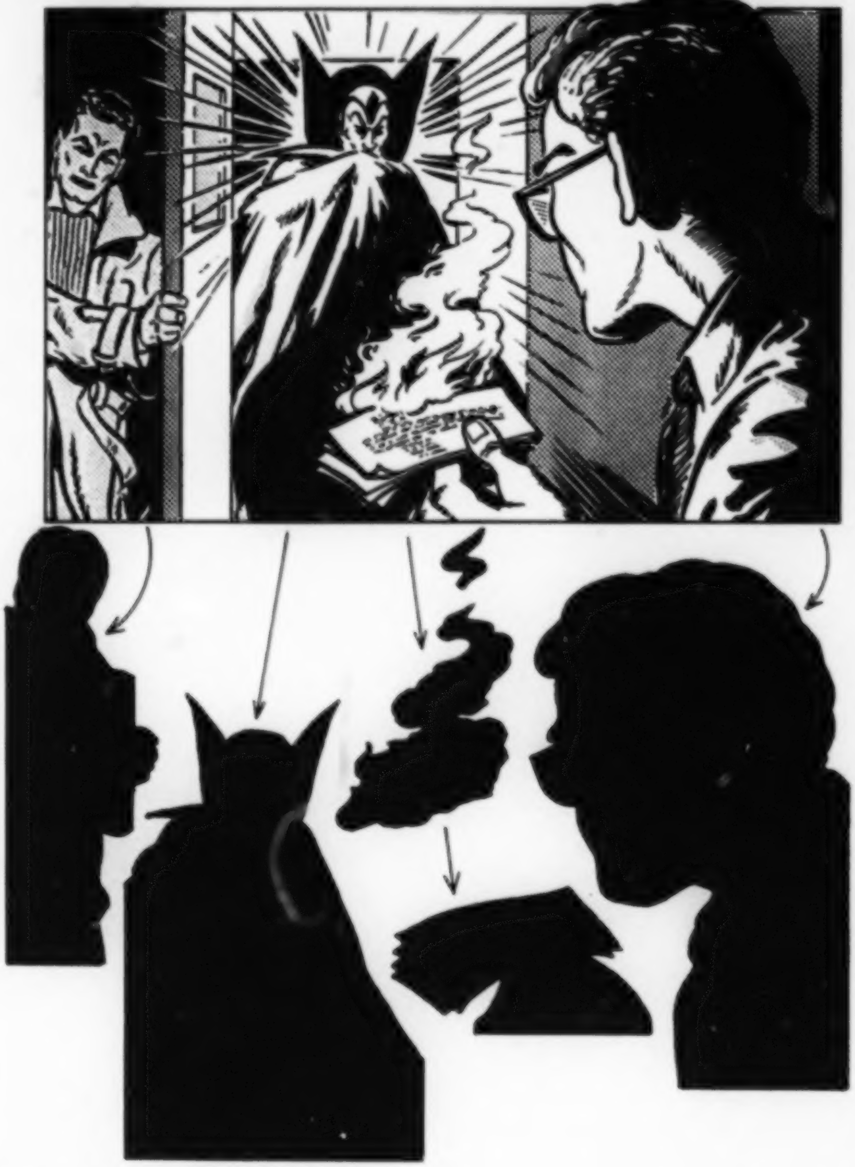
1. Shape is the outline (or silhouette) of a figure or an object. Shapes can describe the outside boundaries of the three-dimensional objects we see in the environment.

The idea of shape is pretty simple. Most people are familiar with how a camera reduces the images of objects to flat shapes on a piece of photographic paper. Just remember, shapes are flat!

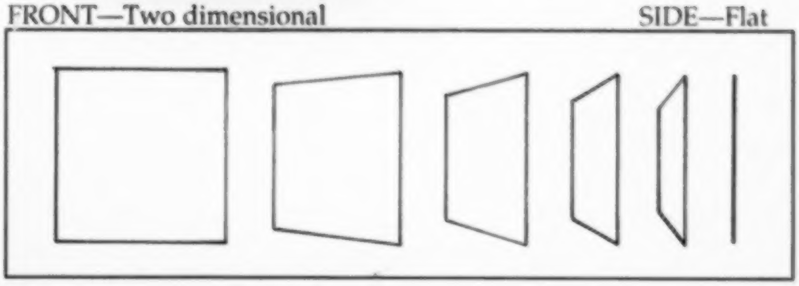








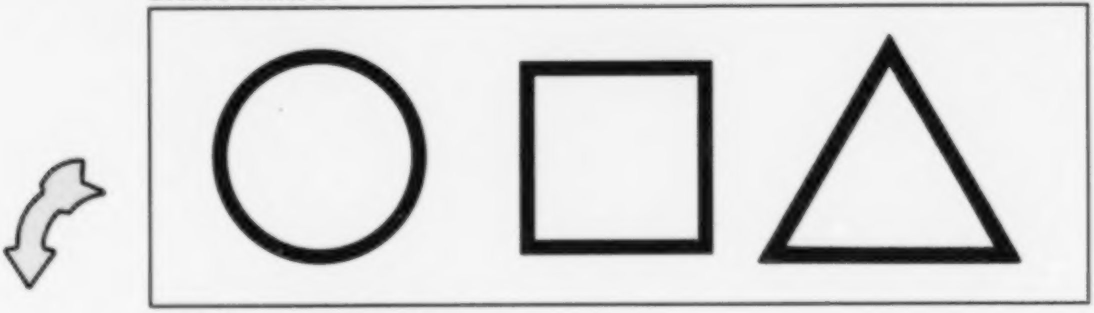
Shapes are two-dimensional flat areas having height and width but no depth.



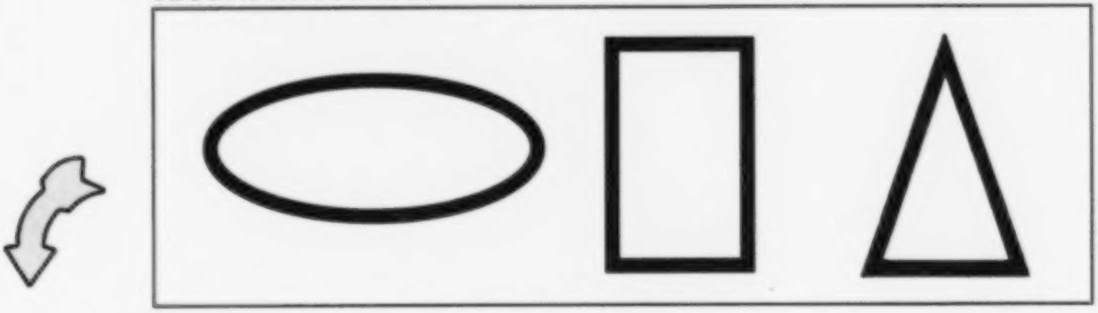
SIMPLE SHAPES

2. Circles, squares, and triangles are the most basic geometric shapes. Secondary shapes are similar to the basic shapes; they are ellipses, rectangles, and triangles having sides of unequal length. Basic and secondary shapes are called simple shapes.

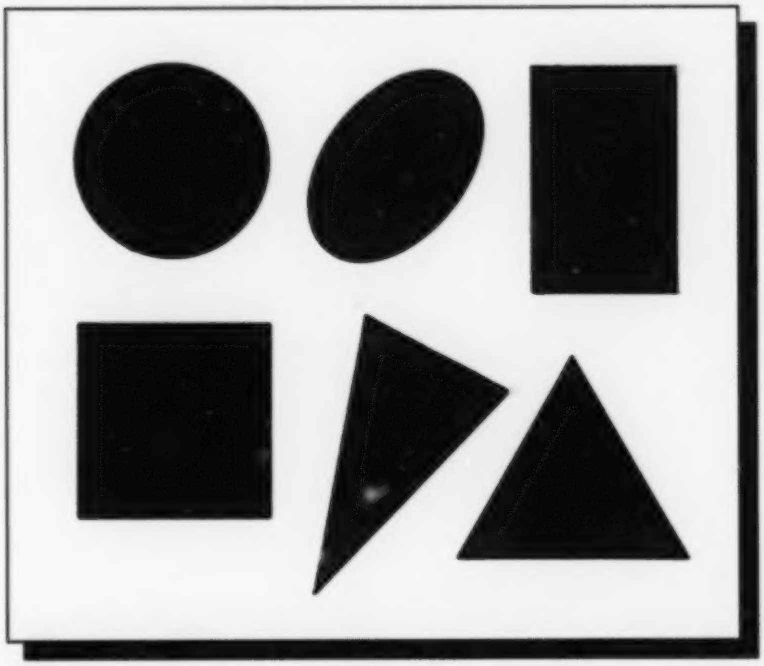
BASIC SHAPES



SECONDARY SHAPES



SIMPLE SHAPES

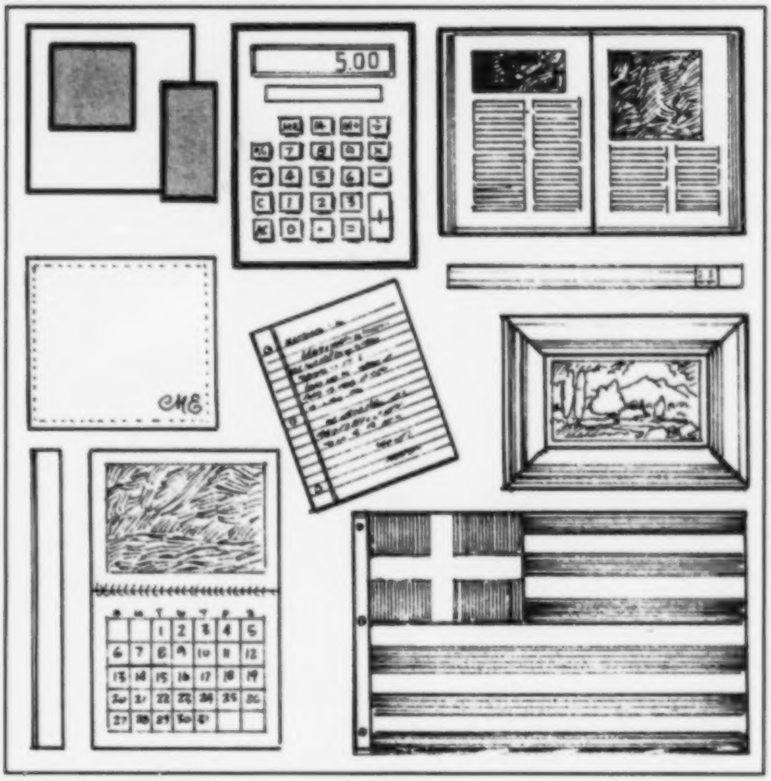


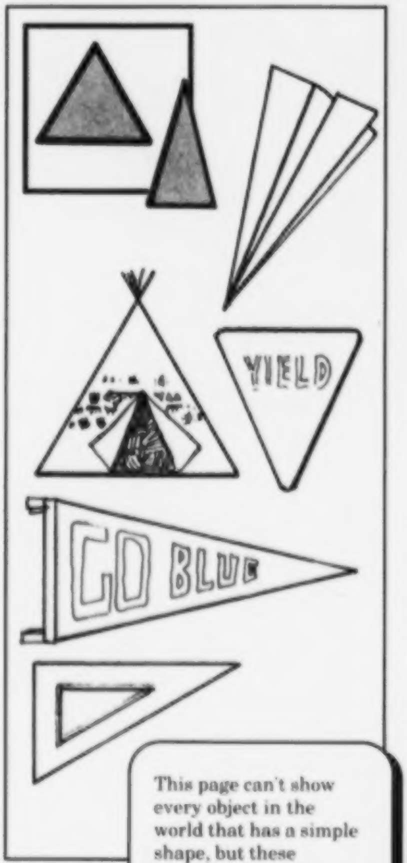
Okay, this may be the most important page in the lesson! If you were asked to draw these shapes you could do it with little effort. Sounds pretty simple? Well it is. If you can draw these simple shapes you can draw a lot of natural and manufactured objects. Let's turn the page and see some objects whose shapes are like those illustrated on this page.

OBJECTS HAVING SIMPLE SHAPES

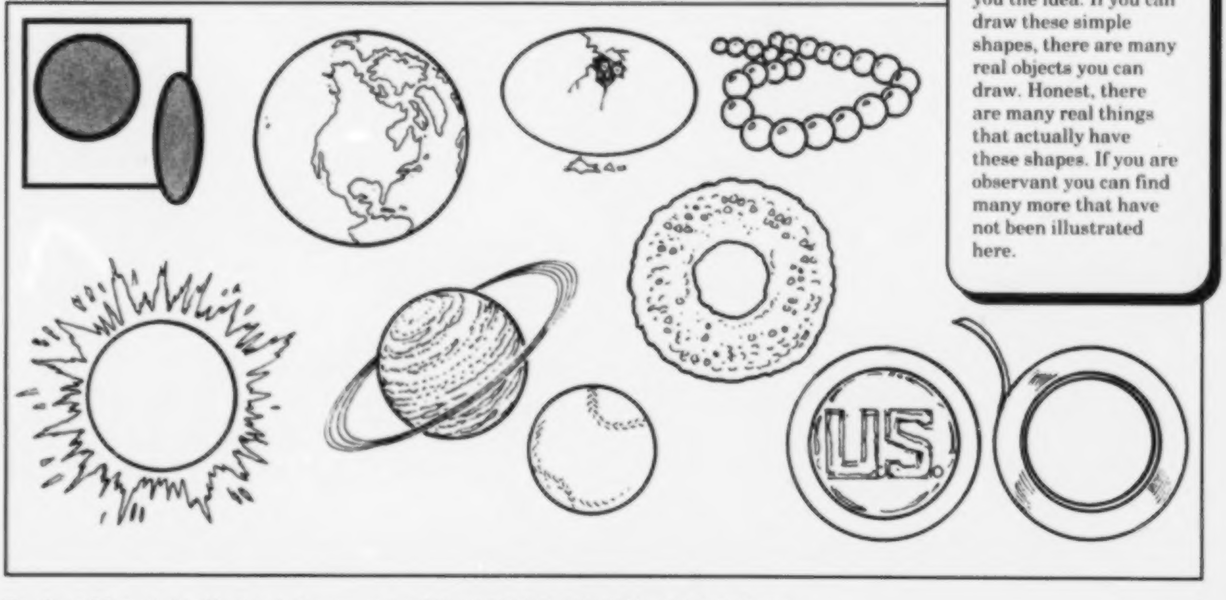
3. Many manufactured and natural objects have very simple shapes. The shape of some objects may be a circle, a square, a triangle, or an ellipse, etc.

Examine the objects below and notice their simple shapes.



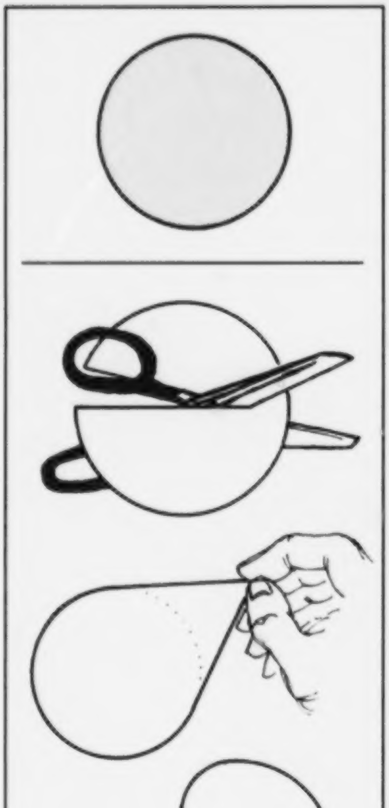


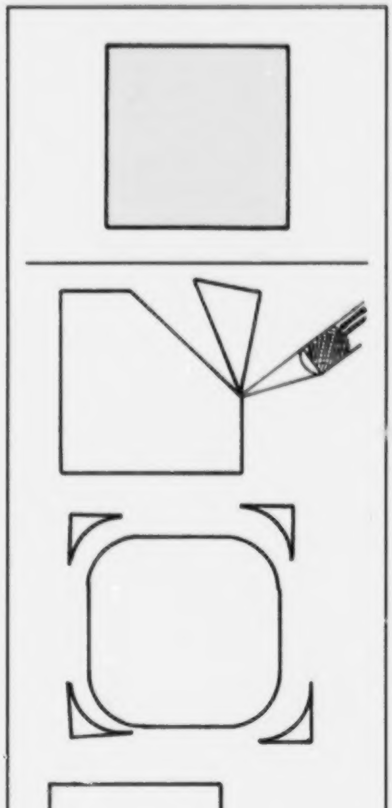
This page can't show every object in the world that has a simple shape, but these pictures should give you the idea. If you can draw these simple shapes, there are many real objects you can draw. Honest, there are many real things that actually have these shapes. If you are observant you can find many more that have not been illustrated here.

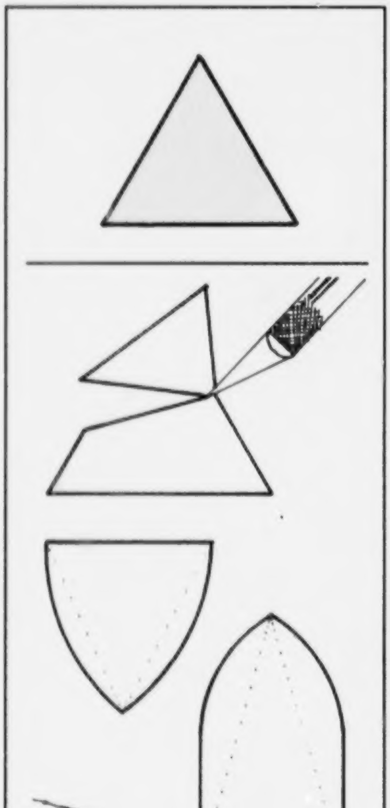


VARIATIONS OF SIMPLE SHAPES

4. Variations of simple shapes are those that are bent, dented, sliced in half, etc. Shapes like a bean, a fin, a half circle, a keystone, a parallelogram, and a trapezoid are variations of simple shapes.



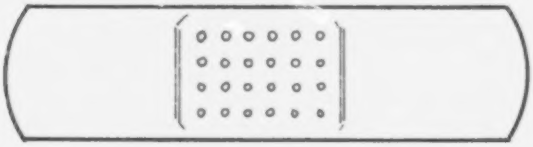


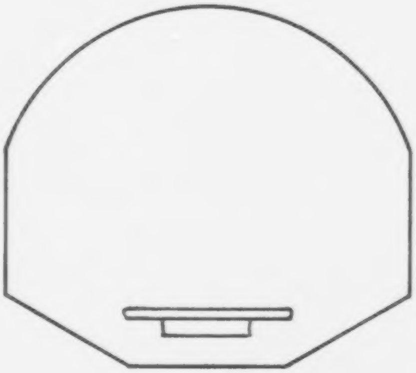


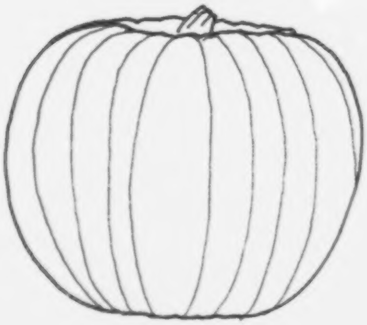
Ready for the next step? Here it is. Another important shape is the variation. A variation is just that—a simple shape that is bent, tilted to one side, or has some of it taken away. Pretty simple. Don't worry about anything that is 3-D—we'll explain more about that later.

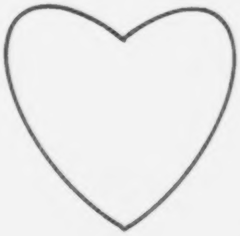
OBJECTS HAVING VARIATIONS OF SIMPLE SHAPES

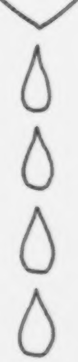
5. Many objects have shapes that are variations of simple shapes.

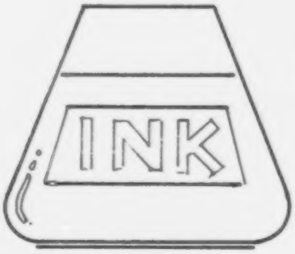


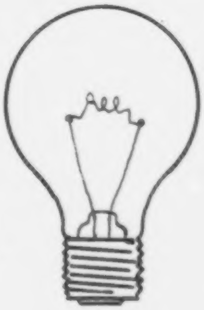


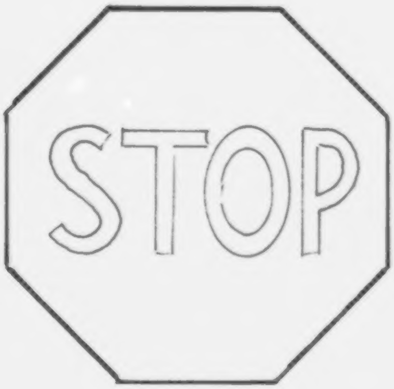


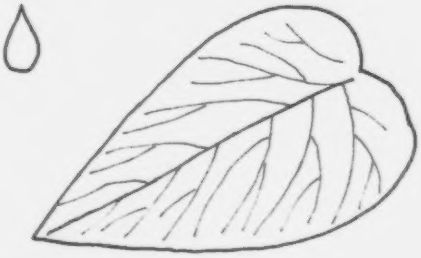


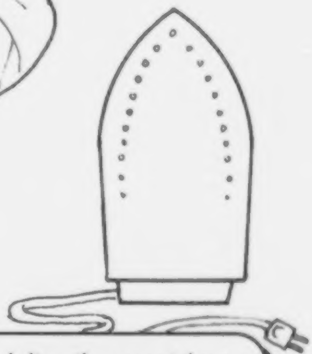


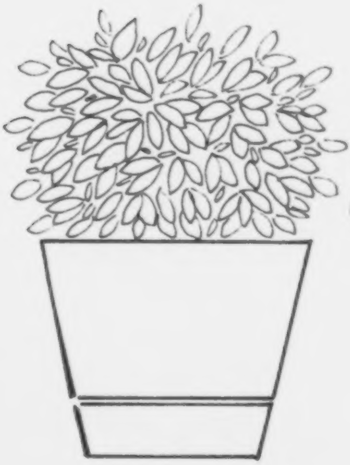


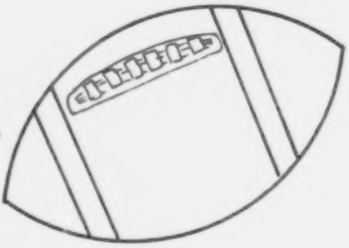












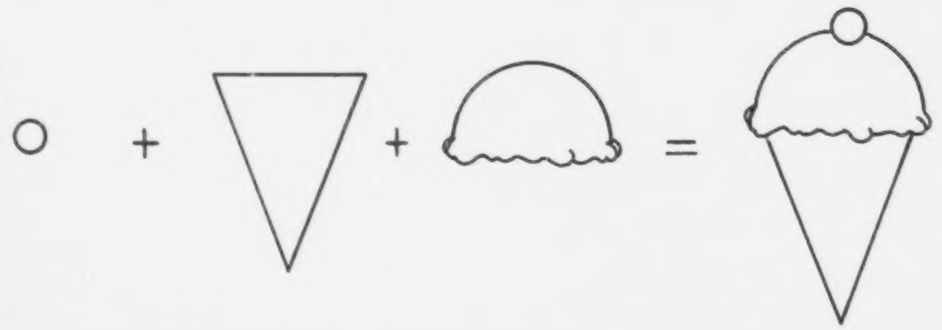
Many people believe they cannot draw simple objects such as these. Many people also think they cannot draw if they don't get it right the first time. Remember, it always takes practice. Just keep telling yourself, "I think I can, I think I can." You can do it!

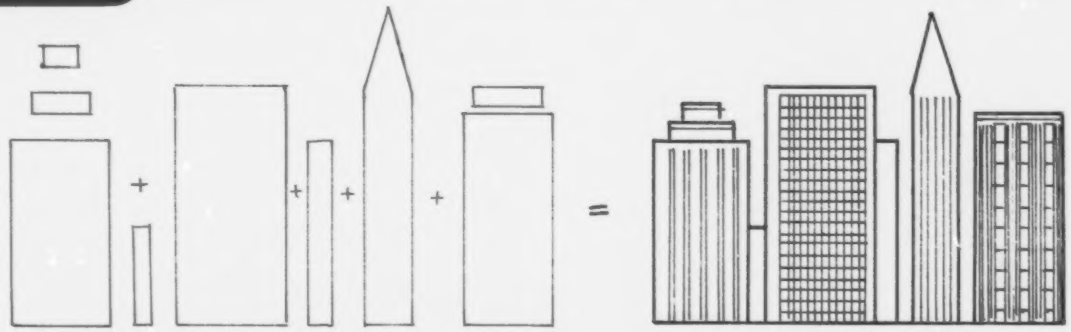
COMPOUND SHAPES

6. Simple shapes can be added together to make compound shapes. The word *compound* means to be made up of separate elements or parts. A compound shape can be made up of many smaller shapes.

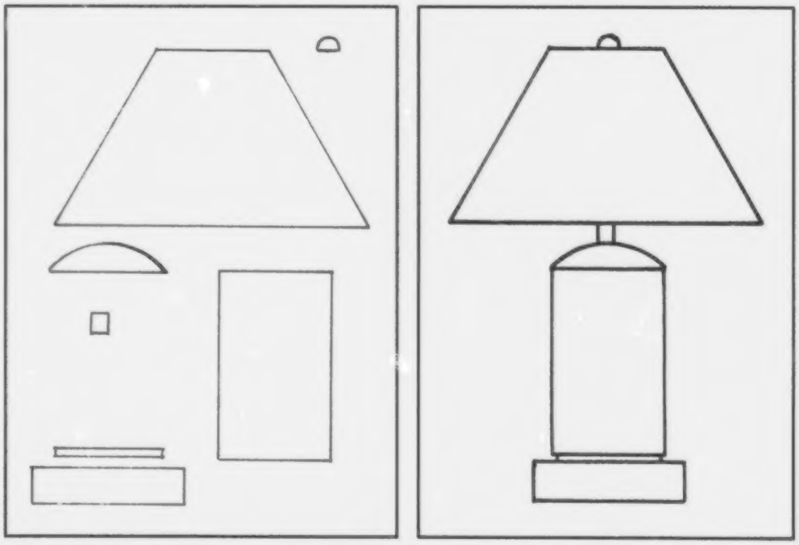
Notice in the first illustration how a small circle, a triangle, and a half circle can be combined to make an ice cream cone. In the second illustration, notice how several rectangles can be combined to make buildings.

Pay attention to this page! Many objects you will want to draw will be based on this idea. It is a powerful drawing concept! Remember, when you draw keep everything flat. We will work up to dimension gradually.



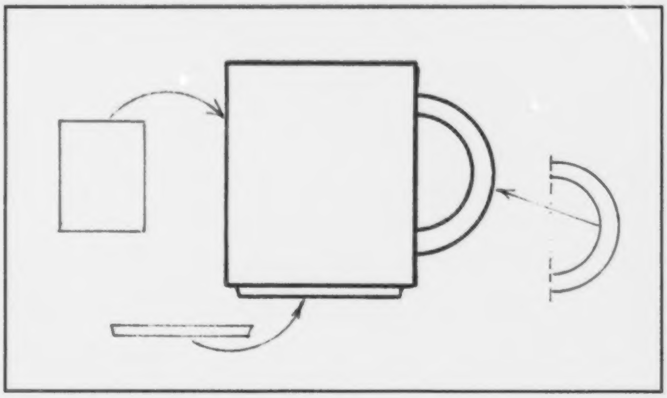


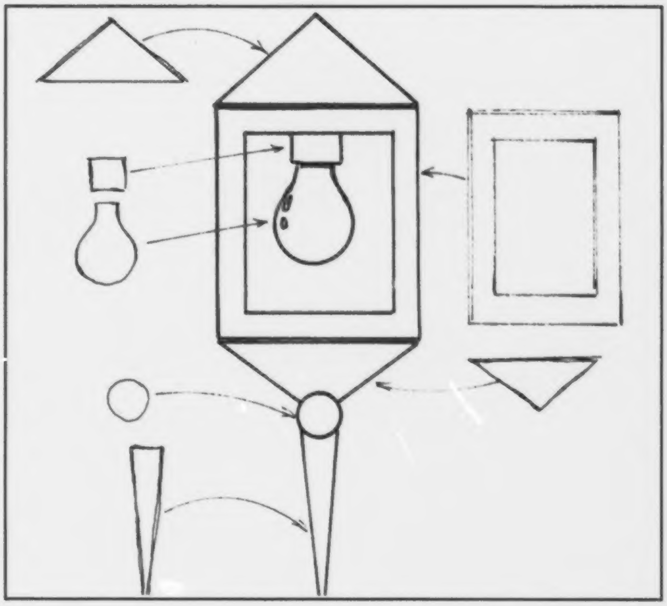
This lamp is a compound shape made by adding several simple shapes together. The top is a trapezoid (a rectangle with its sides tilted toward each other) and the rest of the lamp is made of rectangles and parts of a circle.

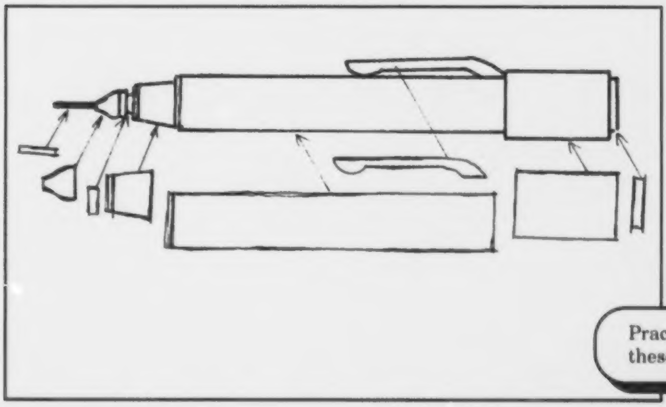


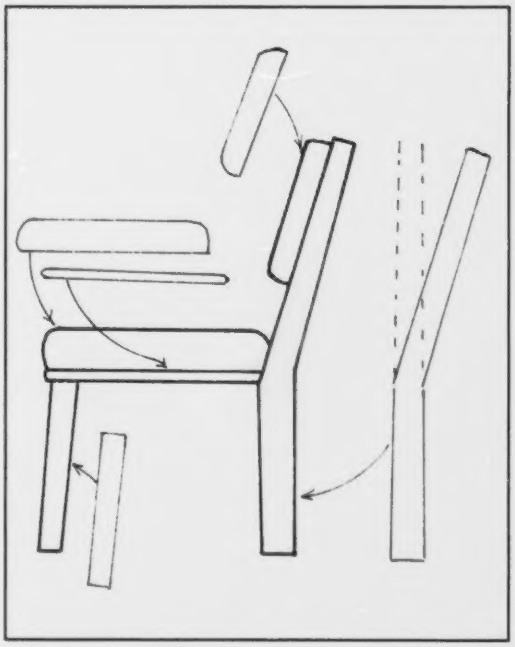
OBJECTS HAVING SIMPLE SHAPES

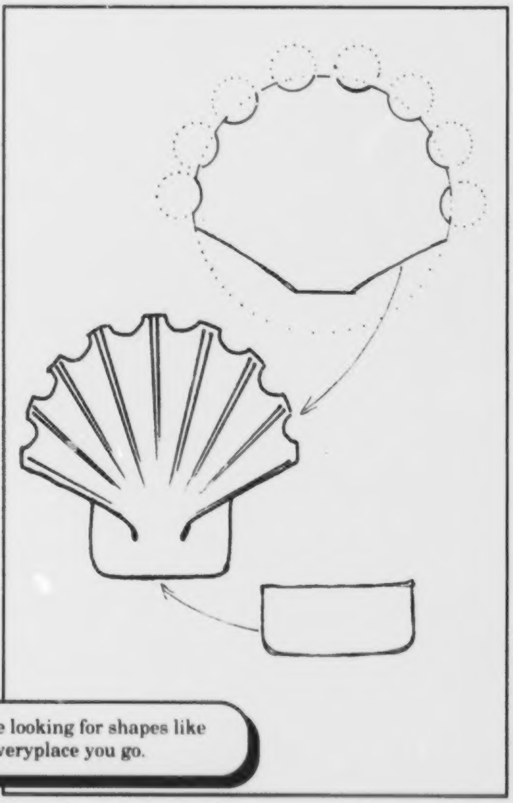
7. Many objects have compound shapes. An important part of our visual perception is to be able to detect the simple shapes that make up compound shapes. Seeing the simple shapes in compound objects can help you draw them accurately.







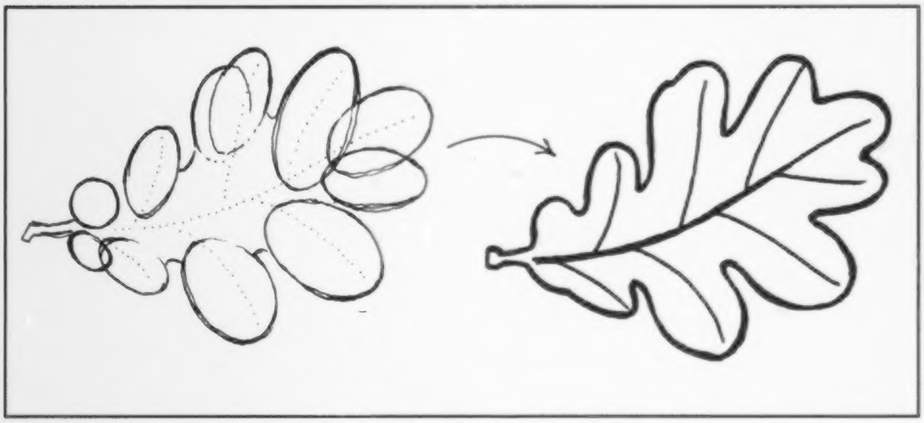




Practice looking for shapes like these everyplace you go.

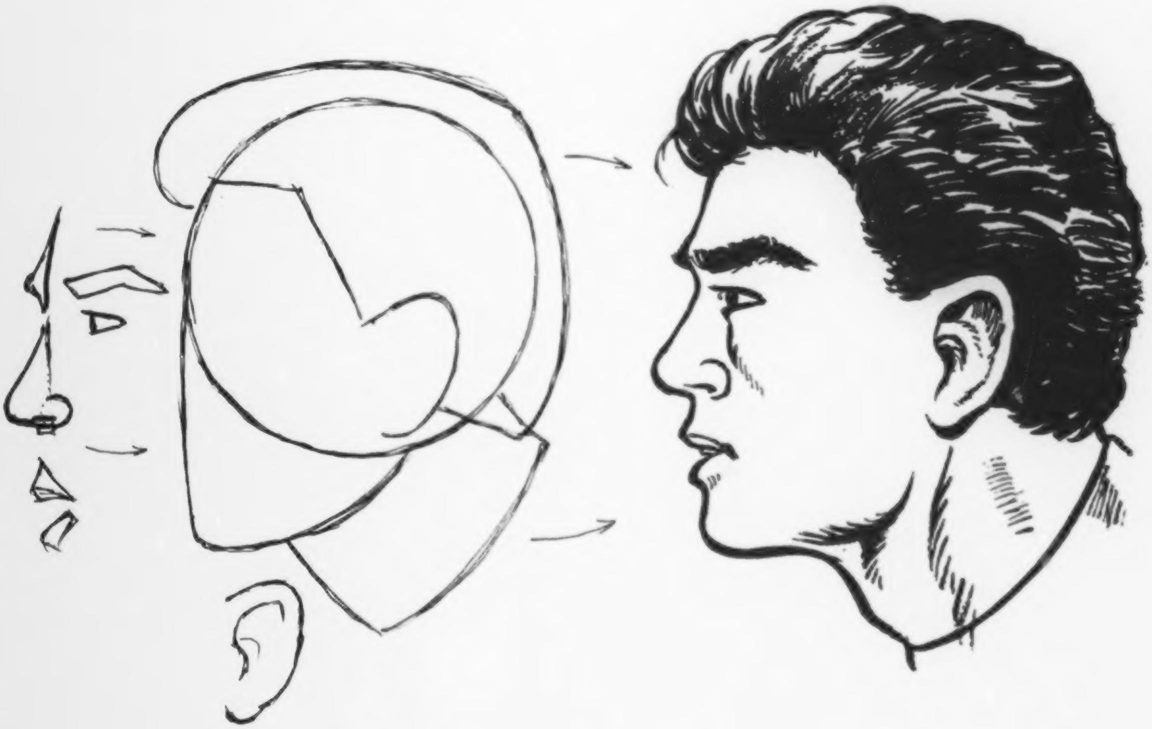
OBJECTS HAVING COMPLEX SHAPES

8. Simple shapes and their variations can be added together to create complex shapes. Complex shapes can be made up of many simple shapes and their variations. Drawing these kinds of shapes requires the ability to see the smaller, simpler shapes within the larger, complex shape.



Notice the individual shapes in the leaf—its parts are made of many smaller ellipse and oval shapes. Now, let's be honest. Simple shapes really are the elements that make up these complex objects and all the others in the universe!

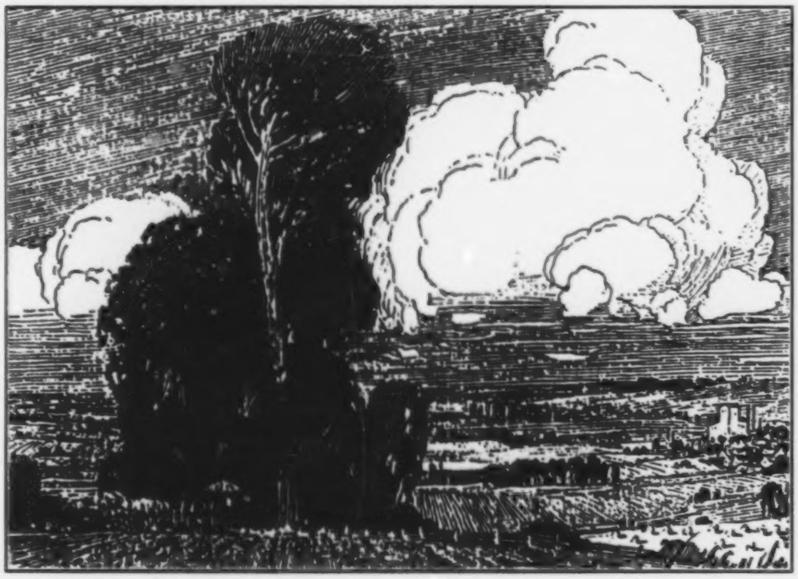
The face is made up of an oval shape for the head, a triangle for the nose, and a circular shape for the ear. The hair is a variation of the simple shapes, and the neck is like a rectangle.

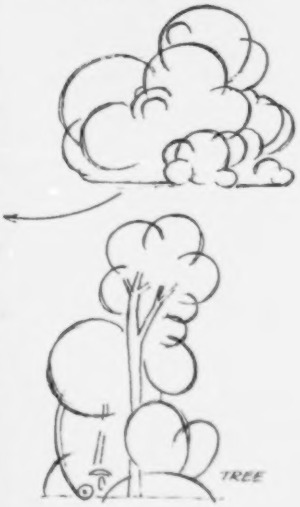


In just a few pages we have moved from simple to complex shapes. There are many complex shapes but none will be more difficult than this. If you can learn to draw these kinds of shapes you can draw anything. Keep practicing! You can do it.

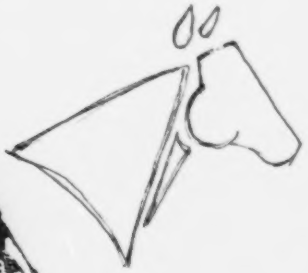
RECOGNIZING SIMPLE SHAPES IN COMPLEX OBJECTS

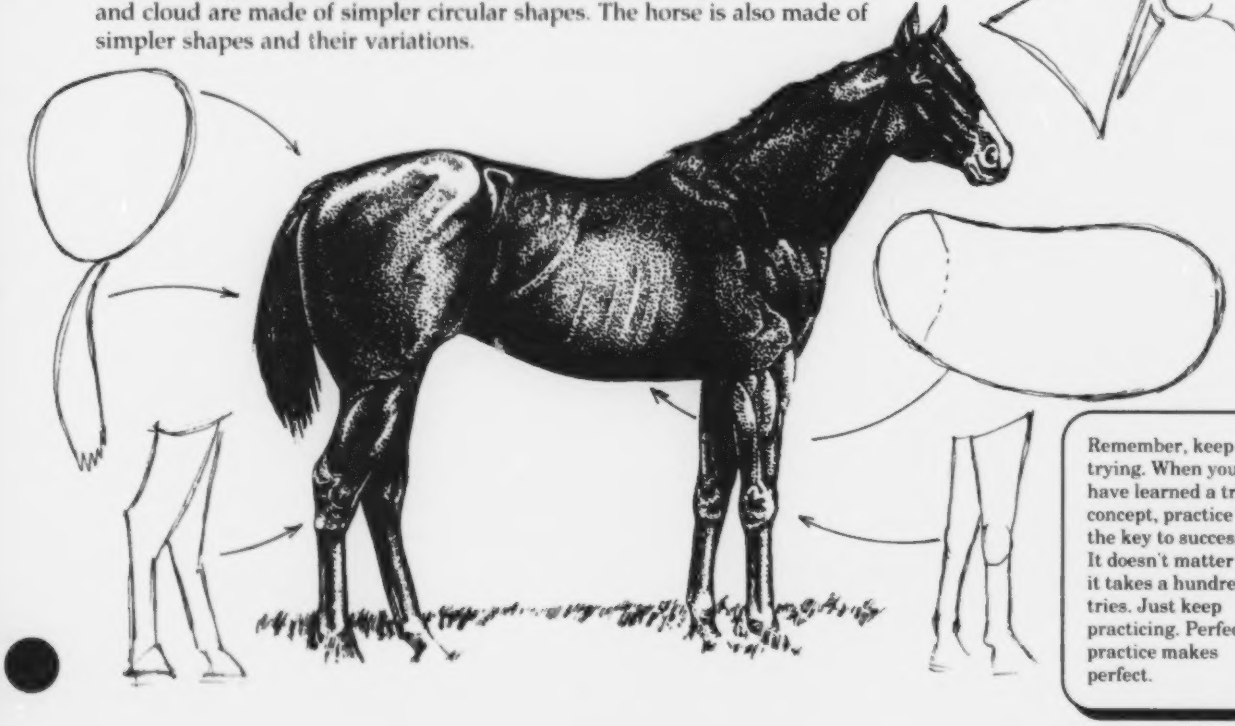
9. Many objects have complex shapes. Objects with complex shapes can seem very difficult to draw. However, when you can recognize the simple shapes that make up the complex object, it can make drawing them much easier.





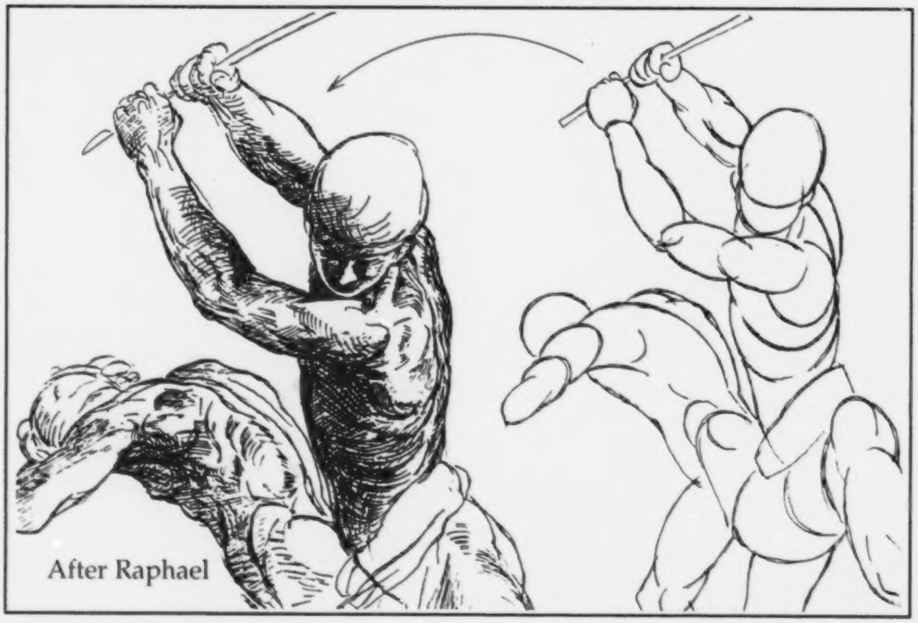
This landscape contains complex shapes. Notice that the parts of the tree and cloud are made of simpler circular shapes. The horse is also made of simpler shapes and their variations.





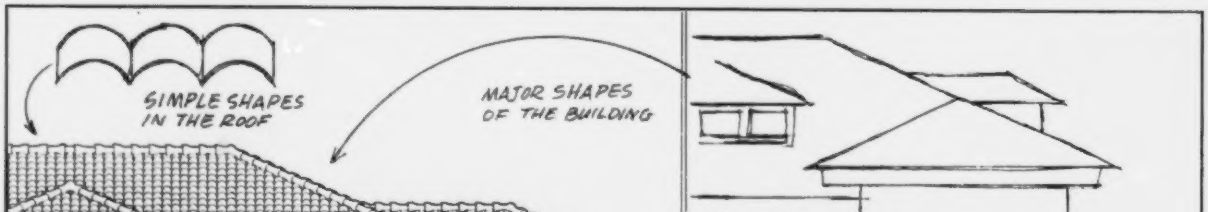
Remember, keep trying. When you have learned a true concept, practice is the key to success. It doesn't matter if it takes a hundred tries. Just keep practicing. Perfect practice makes perfect.

RECOGNIZING SIMPLE SHAPES IN COMPLEX OBJECTS



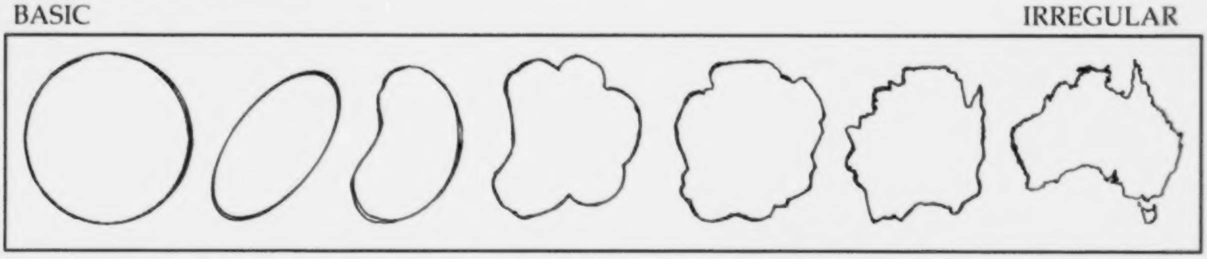
After Raphael

Many of the masters understood this idea and used it in much of their work. Take a look at this drawing by Raphael. When you learn to see how simple shapes make up complex objects you are seeing like an artist does.

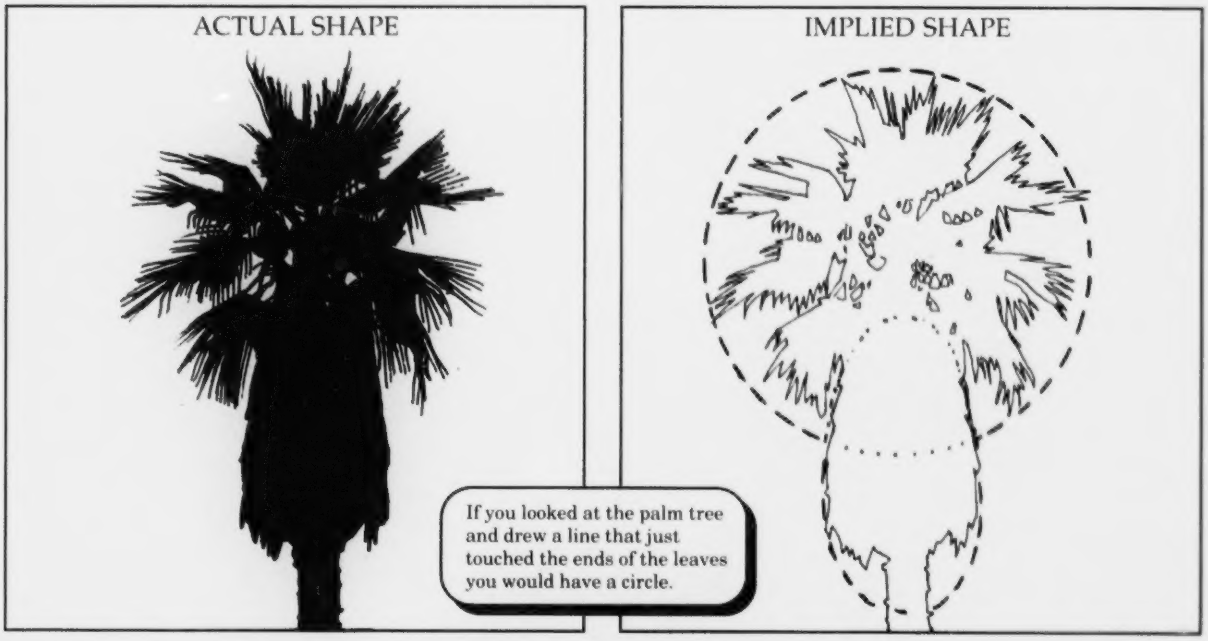

SIMPLE SHAPES IN THE ROOF
MAJOR SHAPES OF THE BUILDING
SIMPLE SHAPES ON THE WALL

IRREGULAR AND IMPLIED SHAPES

10. Basic shapes have smooth, unbroken outlines. Complex shapes (shapes made up of many smaller parts) typically have irregular outlines.

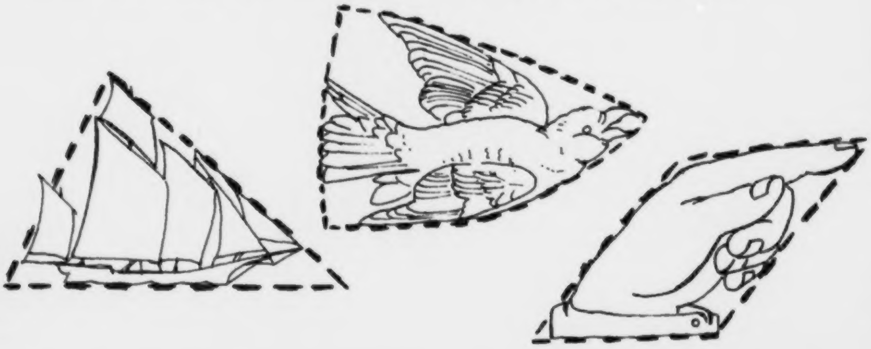


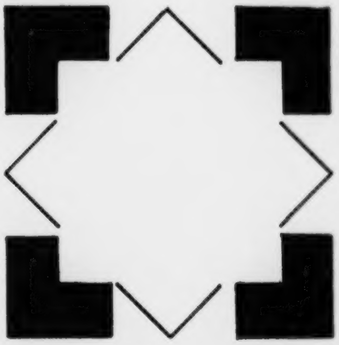
11. Around the irregular outline of a compound shape is an “invisible” implied shape. An implied shape shows the general, overall shape of an object. Typically, implied shapes are like simple shapes. Several implied shapes can be seen in a single object.



If you looked at the palm tree and drew a line that just touched the ends of the leaves you would have a circle.

Examine the illustrations on this page. The implied shape of the palm tree is like a circle. The implied shape of the ship is a triangle. The rabbit has an implied shape of a rectangle.





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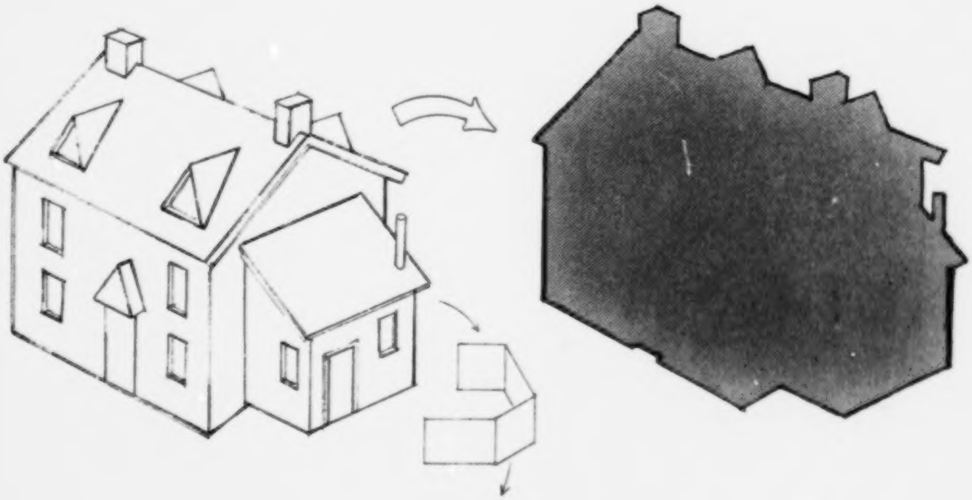
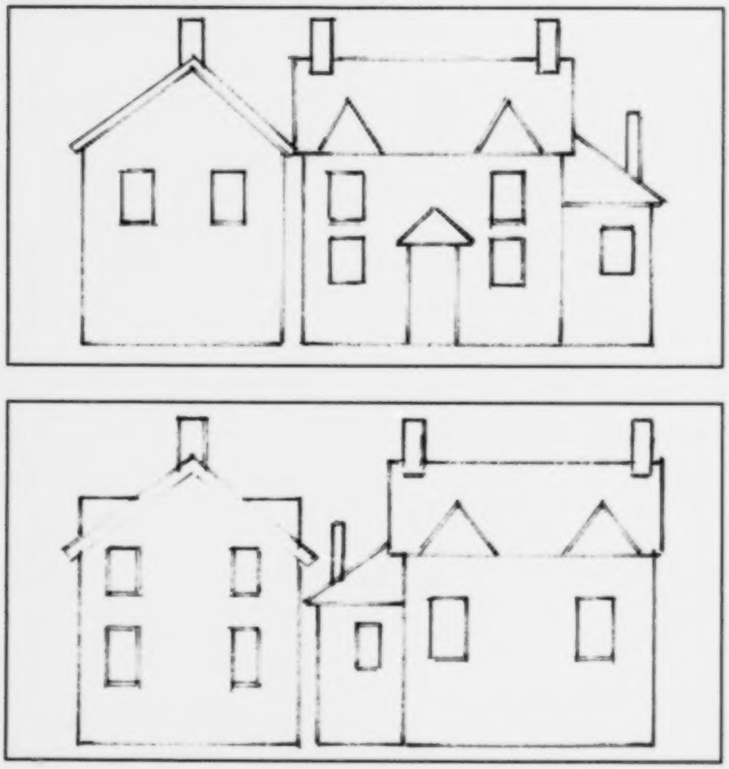
VIEWING OBJECTS FROM THEIR SIMPLEST SIDE

12. The shape of many complex objects is simplest when viewed directly from either the front, side, back, or top. This kind of view is called an orthographic view. Drawing objects from an orthographic view is simpler than from a "three-quarter" view.

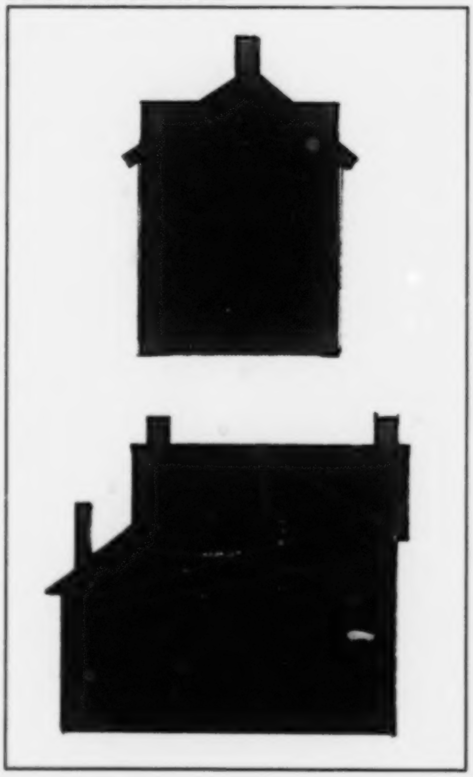
Wow! We've let the cat out of the bag. Now you can draw many, many objects—and you thought you couldn't draw! This is an excellent idea to use if you haven't practiced drawing very much. In fact, many professional artists have used this idea in their artwork.



FRONT, BACK, AND SIDE VIEWS

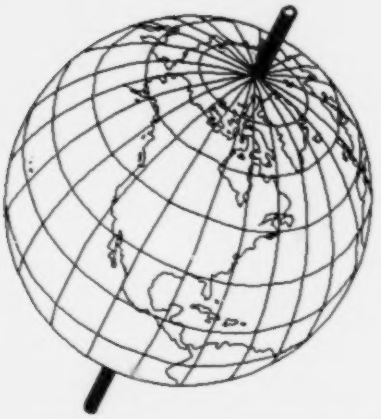


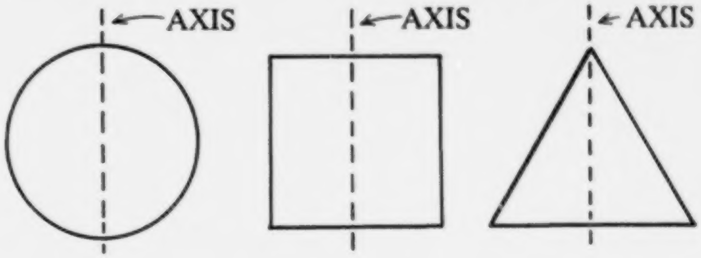
ORTHOGRAPHIC VIEWS HAVE SIMPLER SHAPES!



WHAT IS AN AXIS?

13. Like the earth, shapes have an axis. An axis is an imaginary line that runs through the middle of an object such as the earth or a shape. Compound and complex shapes may have more than one axis. Seeing and drawing the axes of shapes can help make the object appear natural.

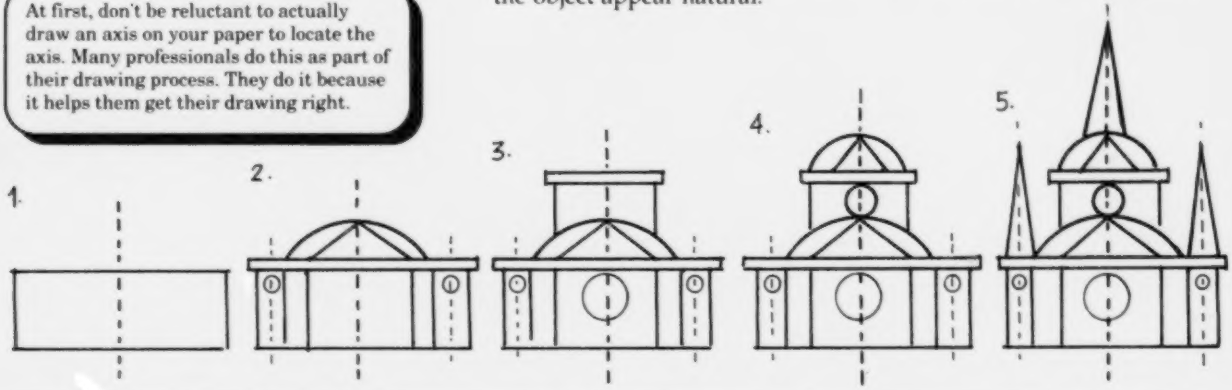




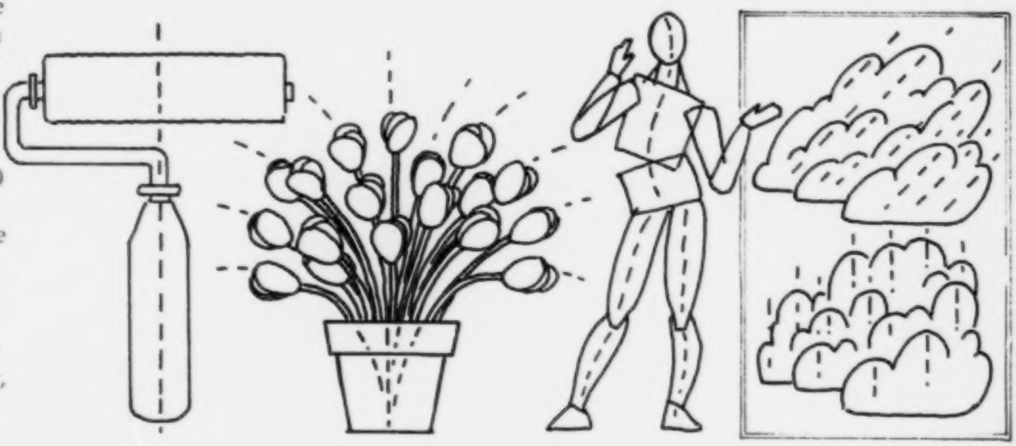
ALL THE BASIC SHAPES HAVE AN AXIS.

Many compound shapes have parts stacked vertically on top of each other. When drawing these kinds of shapes, the axes should be aligned. If they are not, the object may look incorrectly drawn. Aligning the axis of each part of a compound shape can help make the object appear natural.

At first, don't be reluctant to actually draw an axis on your paper to locate the axis. Many professionals do this as part of their drawing process. They do it because it helps them get their drawing right.

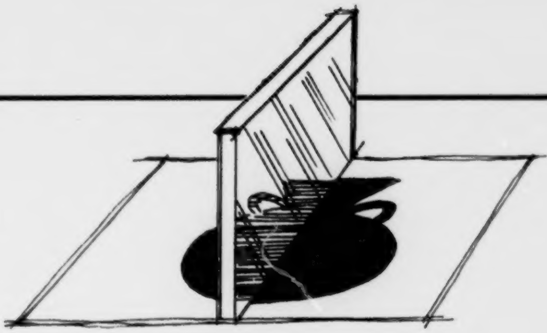


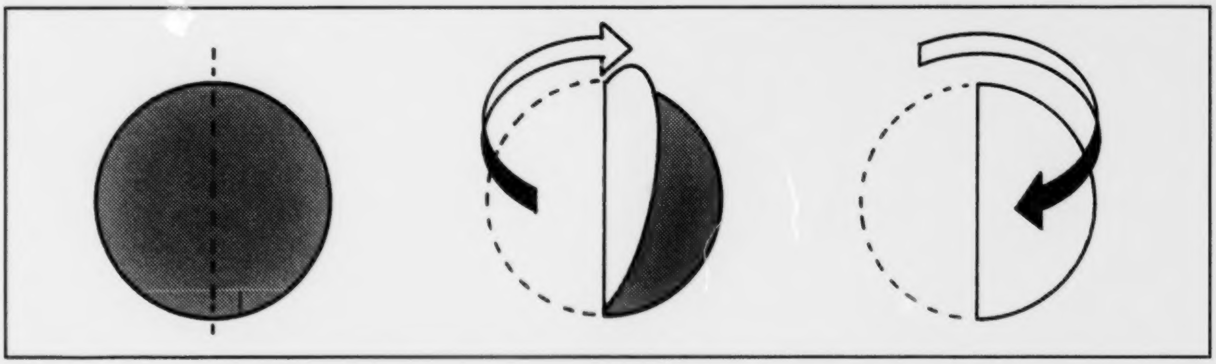
Be aware of how the axes are arranged in the subject. In some objects the axes are aligned parallel. Many times the separate parts (axes) of an object will radiate from a single point. If the shapes are not aligned properly or if the axes of the parts are not spaced properly, the object may look poorly drawn.



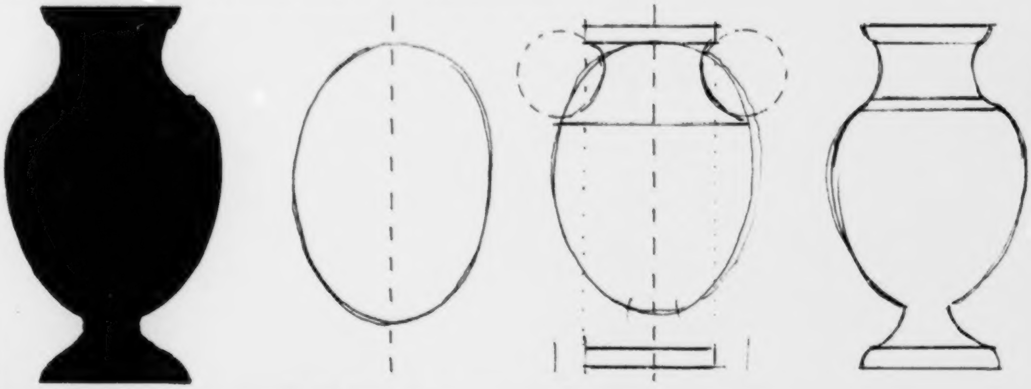
SYMMETRY

14. Some objects are symmetrical and others are asymmetrical. To be symmetrical means that shapes are repeated in like manner on either side of the axis. Another way of understanding symmetry is that one half of a shape is the "mirror image" of the other.

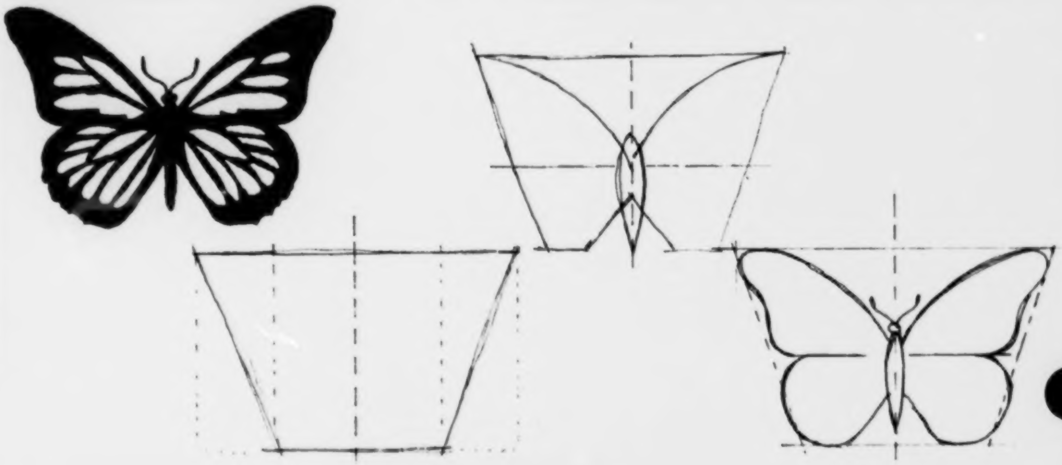




All basic shapes are symmetrical and have an axis. This is part of what makes them "basic." This quality of the basic shapes can help you draw symmetrical objects more accurately.



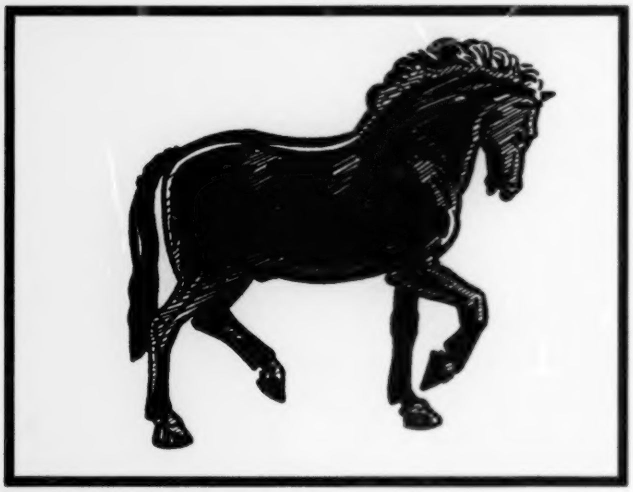
How many times have you tried to draw a bottle or a vase? Remember how the first line always looks fine, but when you add the second line the drawing looks messed up? It helps to draw a basic shape first then build the final lines on top of it.



BLOCKING-IN

Blocking-in can be a useful process when drawing many complex shapes. The idea of blocking-in is to identify and draw the larger shapes of an object first and then add the smaller shapes afterwards. Examine the illustrations below to help learn the process of blocking-in.

SUBJECT

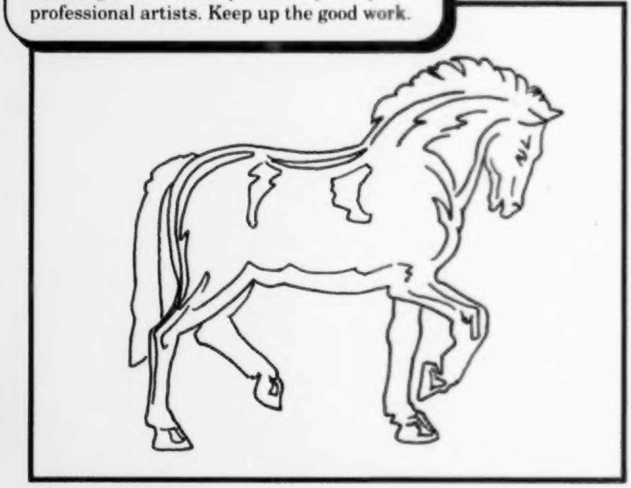


Step 1. Identify the simplest and most important shapes of the subject. Implied shapes can also be used.

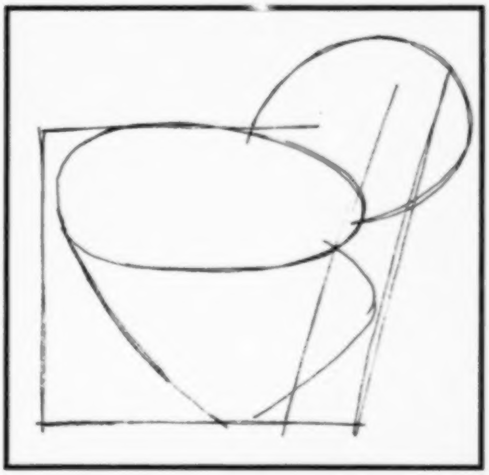
Step 2. Add the middle sized shapes. Keep them simple and make sure their proportions are correct.

Step 3. Complete the drawing by adding smaller shapes and detail. Erase any lines that are unnecessary.

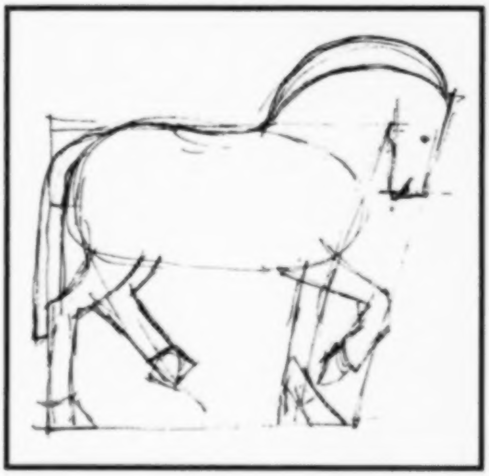
Now you are doing what the pros do! Blocking-in is a technique used by many professional artists. Keep up the good work.



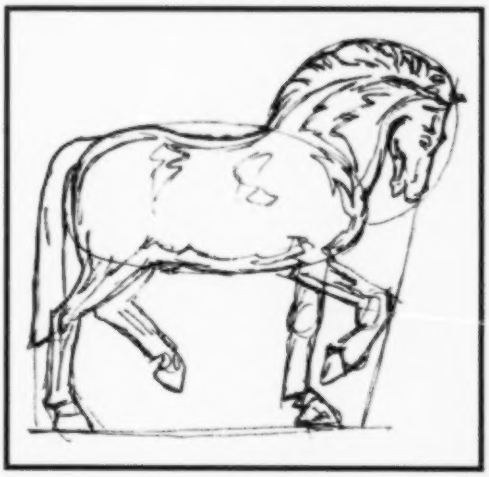
STEP 1



STEP 2



STEP 3



HOW MASTERS USED SHAPE

GENERAL INFORMATION

Bacchus by Michelangelo da Caravaggio
(Mee-kell-AHN-jay-low duh Kar-rah-VAH-gee-oh) 1573-1609

Michelangelo Merisi da Caravaggio, an Italian painter and principal originator of the Baroque style of painting, painted detailed pictures of baskets of fruit and flowers and scenes of everyday life. His painting was contrary to the popular style of the day, and much of his earlier work was rejected. Eventually, however, his style spread throughout Europe, influencing particularly the artists of Spain and the Netherlands.

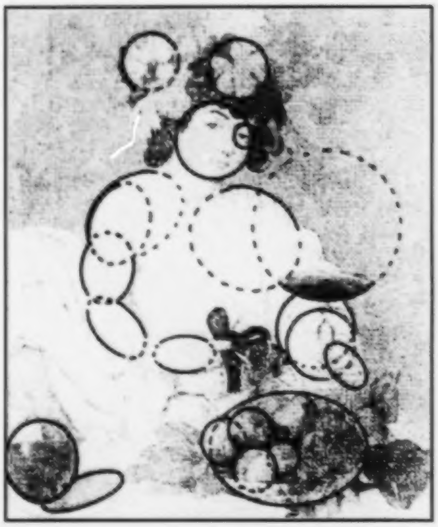
HISTORY

Michelangelo Merisi da Caravaggio was born on 28 September 1573, in the small town of Caravaggio. When he was about eighteen, he moved to Rome, where he became known by the name of his birthplace. In Rome he painted self-portraits for the Cavaliere d'Arpino. Caravaggio lived a stormy life. He had a violent temper that brought him many problems and eventually caused his early death.

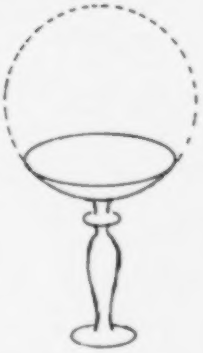
STYLE AND WORKS

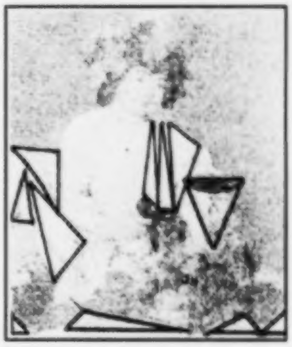
During Caravaggio's early years, "Mannerism" was the popular style, based on the practice of copying from the examples of former masters. Caravaggio rebelled against this movement and insisted on painting from live models. Once he was shown a Greek statue to study and copy but made no reply. He only pointed to a crowd of people to show that nature had provided him with plenty of models and he didn't need to copy anyone else's. Today, Caravaggio is most famous for his religious paintings. When they were painted, however, they were often rejected by the patrons because they found them shocking. Instead of painting the religious or angelic figures radiating glorious light, he depicted them as ordinary men of his time. He wanted the stories from the Bible to seem more real than depicted by other artists.

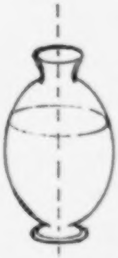
He emphasized contrasts of light and shadow by spotlighting his subjects and using highlights to outline forms. Because his works broke with tradition, they were rejected for several years. However, his dynamic style eventually became the most popular and began to be practiced by artists throughout Europe.

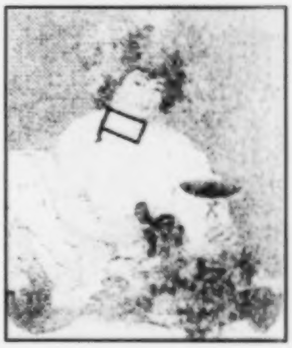


Notice how Caravaggio used the basic shapes to design his picture. Most of the shapes are circular, some are triangular, and only a few are rectangular. Some are easily recognizable and others are implied. When all the simpler shapes are put together they create more complex shapes. Notice the axis of the shapes, some are vertical and others are tilted. Each of these aspects are important in a drawing.

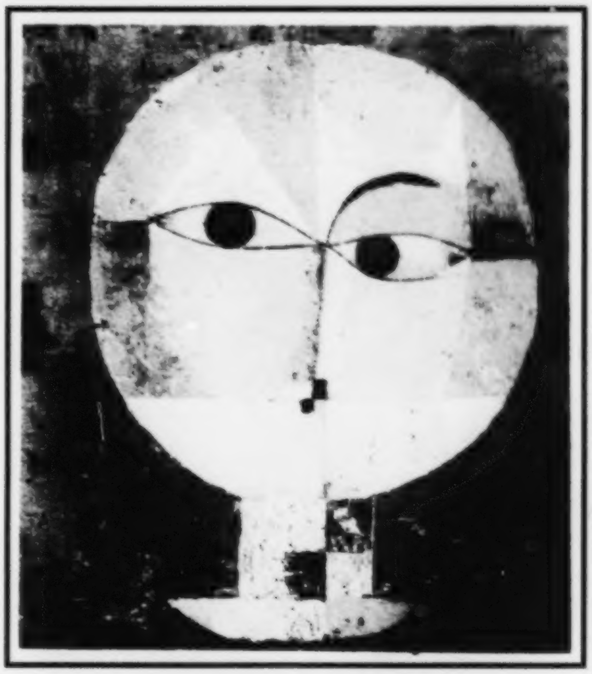








HOW MASTERS USED SHAPE



GENERAL INFORMATION

Head of a Man by Paul Klee (Pahl CLAY) 1879-1940

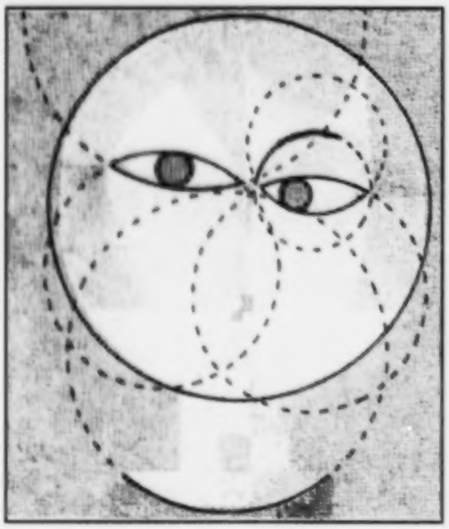
Paul Klee was a Swiss painter and etcher. He was trained in Munich, went to Italy, then returned to Switzerland and began etching. His art is based on personal fantasy and the symbolism in the art of children and primitive minds. His personal style developed after experimentation with the styles of Cezanne, Van Gogh, Ensor, the Blue Rider group, Dadaism, and Surrealism.

HISTORY

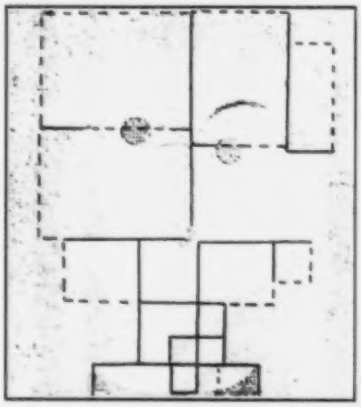
Paul Klee was born near Berne, Switzerland, on 18 December 1879. At the age of ten he began to paint. At a very early age, he seemed aware of the value of his imaginative and artistic abilities and wanted to devote himself fully to the dream-fantasies that seemed so important to him. In 1906, at age twenty-seven, Klee married the pianist Lily Stumpf and settled in Munich, where they lived until 1920. The only money the family received during this time was from the music lessons given by his wife Lily. Klee was not able to sell any of his paintings. In 1921, after he had spent time in the armed service during World War I, he began his career teaching at the Bauhaus, the most famous school for architecture, design, and craftmanship of modern time. In 1931, he resigned his position at the Bauhaus and accepted a professorship at the Dusseldorf Academy of Fine Arts, where he remained until 1933. At this time Hitler ruled Germany. As the Nazis didn't like his abstract art they forced him to resign. The dictator ordered all the artist's paintings removed from all the museums in Germany. Klee then left Germany for good and moved to Berne, Switzerland, where he lived until his death.

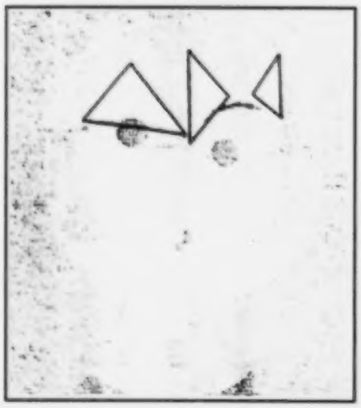
STYLE AND WORKS

Klee's pictures are recognized by the simple geometric shapes, arranged in a very childlike manner. He used these shapes to represent the objects in his pictures. All his life, Klee worked to develop his own style, different from all others, and this he accomplished. There has been no artist like him. "He saw the invisible, heard silence, listed to mute laughter, and felt the movement of growing things." These experiences he put down on canvas for others to see.



Notice how Klee designed his picture. He has also used simple shapes to create a portion of a figure. His picture is more abstract than Caravaggio's, but he has used many of the same kind of shapes. Klee's picture is composed mostly of circles, or portions of a circle. There are several rectangular shapes. Only a few triangular shapes can be found in the painting. Klee has also used implied shapes in his picture.





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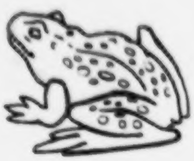
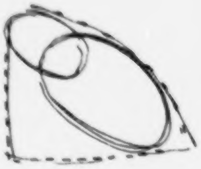
SHAPE PRACTICE SHEET #1

NAME ______________________________ PERIOD ______ DATE __________

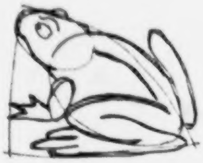
An important part of learning to draw is using *simple shapes* to build the shape of the object. A *blocking-in* process can be very helpful in starting and building the drawing. This practice sheet gives you an opportunity to practice using simple shapes to start aand complete a drawing. Notice how the frog is drawn in the example below. Use the same idea to complete the boat and the dog. Be sure to use simple shapes and follow the instructions for each box.



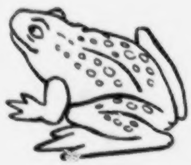
The Subject



1. Draw the implied shape or the most simple shape of the subject.

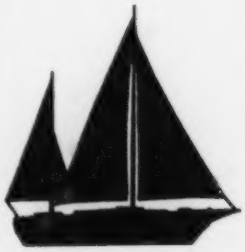


2. Repeat step 1 and add smaller shapes.

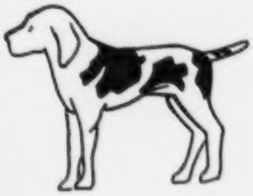


3. Repeat steps 1 and 2 and complete the drawing by adding the smallest shapes and detail.

BOAT



DOG



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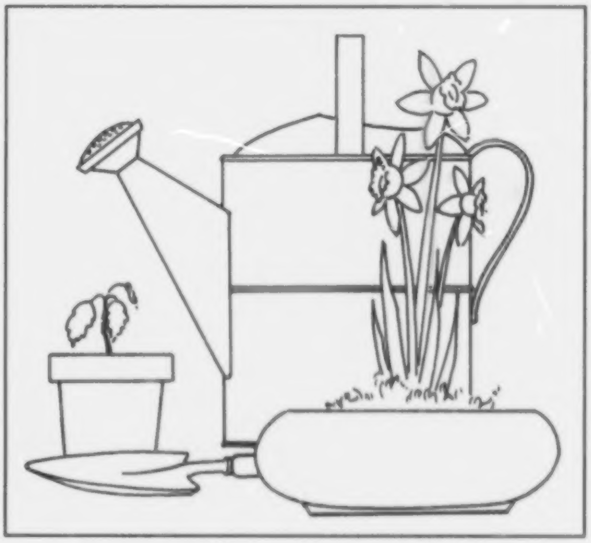
SHAPE PRACTICE SHEET #2

NAME ______________________________ PERIOD ______ DATE __________

Below is a still life drawing containing simple and compound objects. The illustration has implied shapes, axes, etc. Use the blocking-in process to re-draw the still life scene. Do not erase any lines you draw. Leave all the lines drawn during the blocking-in process. Darken the final lines of the drawing.

STILL-LIFE



1. Draw any implied shapes that may be helpful in placing the shapes in the picture. Also begin by drawing the simplest shapes first.

2. Repeat step 1 and add smaller shapes to your drawing.

3. Repeat steps 1 and 2 and complete the drawing by adding the smallest shapes. Also add any detail needed.

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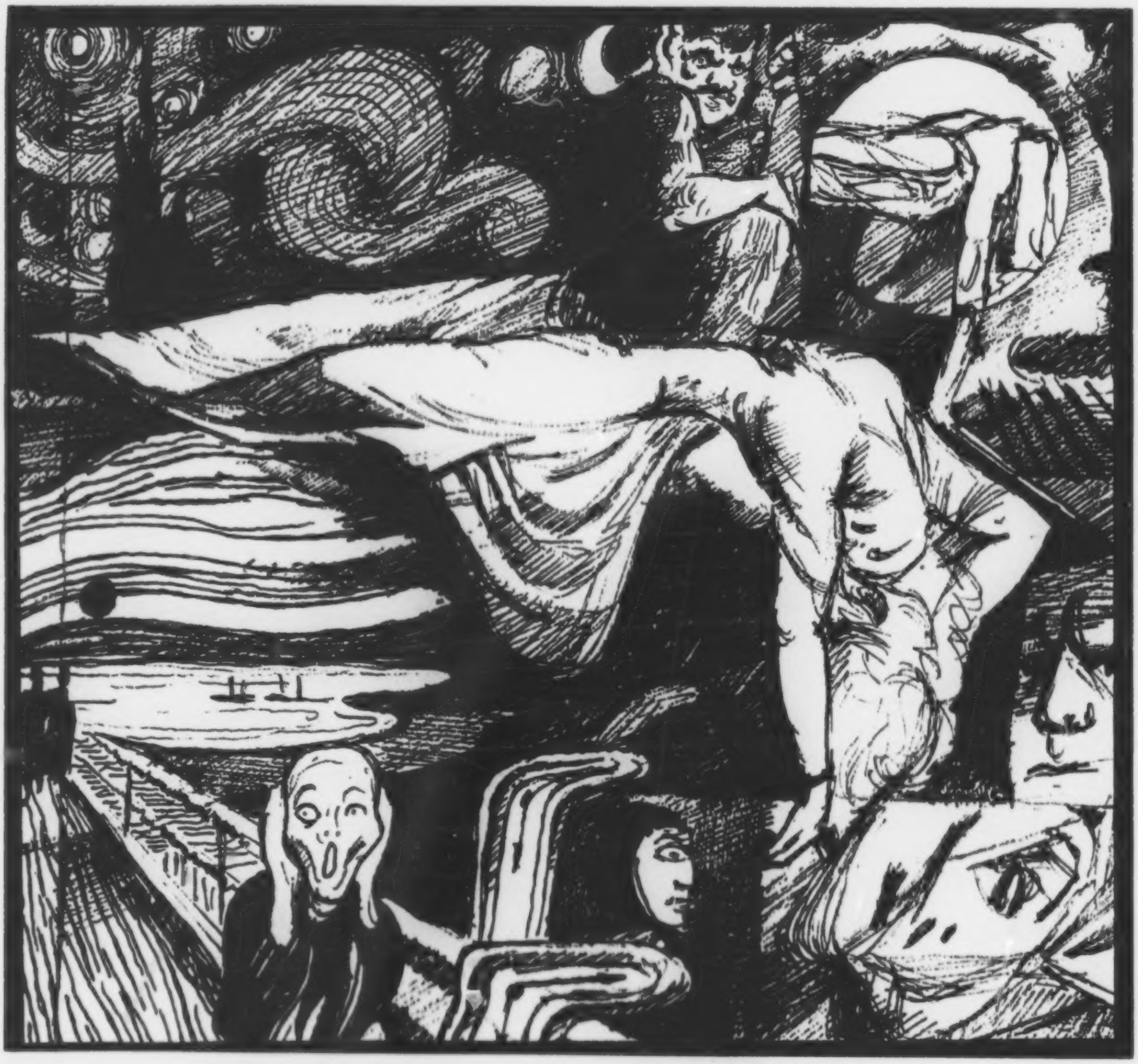
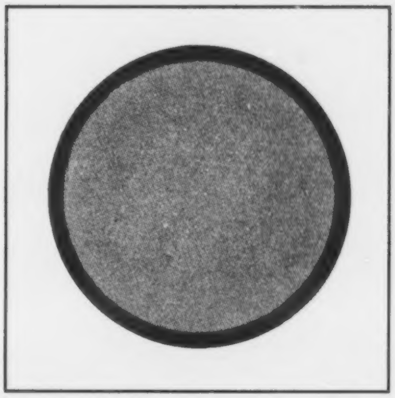
EXPRESSIVE PROPERTIES OF
SHAPE

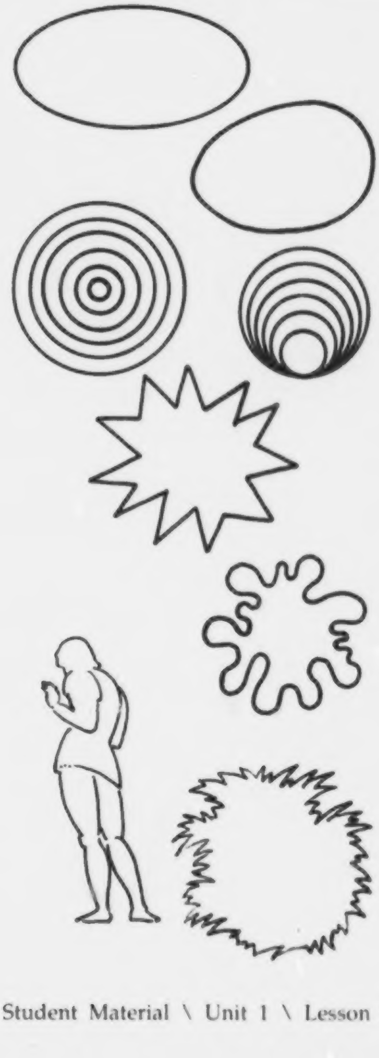
CONCEPT: Shape has expressive potential and can suggest ideas, moods, feelings, and values. Understanding the expressive properties of shape can help to evaluate and appreciate works of art.



EXPRESSIVE PROPERTIES OF SHAPE

Artists associate a quality, nature, or function of an object or a circumstance in the environment with an art element, such as shape, to express an idea, create a mood, express a feeling, or portray a value. The following examples are to help in understanding some associations that can be made with shapes.





CIRCLE

· NEVER ENDING / A circle does not have a beginning or an end. This inherent property can be used to symbolize eternal, endless, immortality, ageless, etc.

· FULL / Things such as balloons or pillows become rounded as they are filled. Thus a circle can suggest complete, whole, opulent, etc.

· PERFECT / In a true circle the edge or line is always equidistant from the exact center. This quality can represent complete, whole, exact, flawless, immaculate, absolute, etc.

· SOFT / A circle is made up of a curving line. This quality might represent smooth, graceful, feminine, comfort, etc.

ELLIPSE

· BALANCE / An ellipse has much the same qualities as a circle. However, because its shape is longer and more symmetrical, it may communicate equilibrium, stability, symmetry, etc.

· HARMONY / An ellipse has a long and short axis. Its shape appears harmonious. It can suggest accord, grace, unison, elegance, etc.

OVAL

· EGG / An oval is similar to an ellipse, but it looks more like an egg (ovum) and can suggest such things as nature, life, mortality, birth, inherent, etc.

· HOPE / During the Renaissance the oval was the symbol for hope in Jesus Christ and the resurrection. It can suggest peace, solace, comfort, etc.

CONCENTRIC CIRCLES

· TARGET / Concentric circles are like targets and can suggest such things as aim, focus, concentrate, condense, surround, enclose, encircle, entrance, hypnotize, etc.

· TUNNEL / Concentric circles sometimes suggest lines of a tunnel or tube. (Some people get a feeling of falling into a pit or hole.)

· HYPNOTIC / They can suggest restriction, confinement, claustrophobia, entombment, tension, stress, nightmare, etc.

· MOTION / They can appear to rotate, spin, swirl, reel, or revolve and can portray a sense of being dizzy, light-headed, etc.

STAR OR SUNBURST

· SUN / A sun or star radiating from a center can remind us of the rays of the sun and can suggest radiant energy, warm, sunny, mild, summery, enthusiastic, explosion, surprise, fireworks, etc.

· FLOWER / The rays of a sunburst radiate from the center and are like the petals of a flower. They can suggest organic growth of such things as a flower, blossom, or bouquet.

· EXPLOSION / Irregular shapes can sometimes appear like fireworks, a flare, a fire, etc.

AMORPHOUS

· WEAK / Things such as jelly and amoebas have amorphous, undefined or formless shapes. Amorphous shapes can suggest things such as feeble, flimsy, faint, etc.

· LIQUID / Paint or ink spills typically have amorphous shapes and can suggest accident, stain, spill, runny, flood, etc.

· A GHOST / Ghosts or apparitions are typically portrayed as having amorphous or formless shapes. Phantoms, spirits, and spooks can have amorphous shapes. They can appear to flow, run, wiggle, move, creep, quiver, etc.

COMPLEX

· NATURAL / Many natural objects have complex shapes. They can suggest reality, actuality, fact, not a dream, verity, actual existence, etc.

· COMPLICATED / Complex shapes are made of many smaller shapes and can look difficult, hard to manufacture, elaborate, intricate, etc.

IRREGULAR

· RAGGED / Frayed fabric, broken glass, or ripped paper can have an irregular edge. Shapes with irregular edges or outlines can suggest worn, broken, cracked, ripped, decayed, deteriorated, etc.

· DELICATE / They might also have the appearance of complexity, perplexity, intricate, etc.

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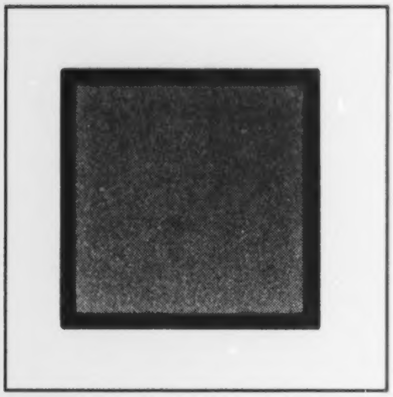
EXPRESSIVE PROPERTIES OF SHAPE



SQUARE

· HONEST / The phrase *square deal* is used to mean an honest deal; thus a square can suggest being correct, having integrity, etc.

· STRONG / A square or rectangle is a common shape for buildings; thus a square can suggest solidity, security, stability, firmness, etc.

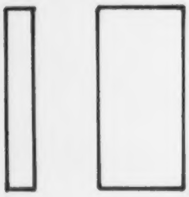
· CONFINEMENT / Fences often enclose a square or rectangular area; thus a square can suggest being confined, having limits, etc.

· EARTH / The square was a symbol for the earth during the Renaissance.

RECTANGLE

· DIRECTION / A rectangle is longer than a square and its axis is more apparent. Because of its shape the axis can show direction or movement.

· OPENING / A rectangle is the shape for many openings such as a door or window. It can suggest a portal, entry, or entrance.



VERTICAL

· SUPPORT / Vertical shapes are associated with strength and support because columns are used to hold up buildings. They can suggest strength, balance, etc.

· CLASSIC / When vertical shapes are associated with Greek buildings having columns and pediments, such as the Parthenon, they can suggest dignity, stateliness, stillness, noiseless, timeless, ageless, resistance to change, classic, etc.

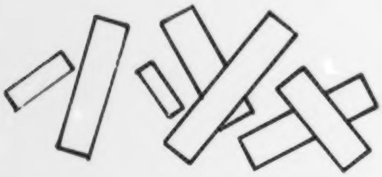
· UPRIGHT / Because people stand upright, vertical shapes are associated with life, uprightness, integrity, firmness, etc.

HORIZONTAL

· REST / Horizontal shapes may be associated with rest, since humans sleep lying down. It can also suggest death, as a final rest.

· SILENCE / Horizontal shapes may be associated with, rest, sleep, quietness, serenity, peace, etc.

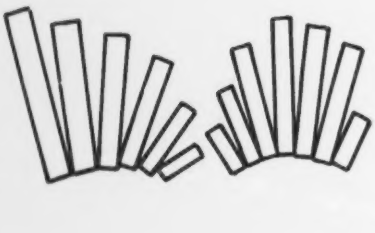
· SPEED / With appropriate visual cues such as automobiles or arrows, horizontal shapes can suggest speed, motion, swiftness, etc.



DIAGONAL

· ACTION / Diagonal shapes can be associated with motion and action, because things such as running people, falling trees, and lightning are on an angle when they are in motion.

· INSTABILITY / Diagonal shapes can be associated with imbalance, misfortune, chaos, agitation, etc.

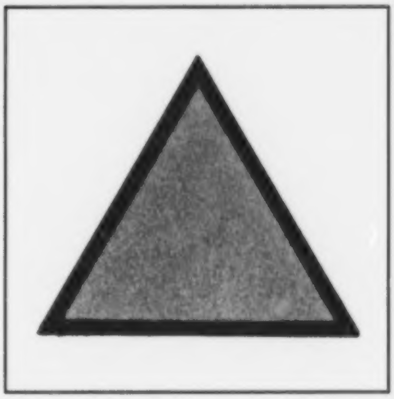


ORDER

· ORDER / Shapes arranged in some logical order can suggest movement, order, logic, etc.

An important thing to remember is that artists look for associations they can make with shapes in order to communicate their ideas. The examples on the pages of this handout are only a few examples to help you get a feel for how artists do this. They do not try to portray all the possible ways artists can use shape to communicate.

EXPRESSIVE PROPERTIES OF SHAPE

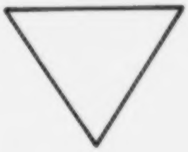


TRIANGLE

· STRENGTH / A triangle resting on its base suggests great stability because a triangle in this position would be difficult to overturn.

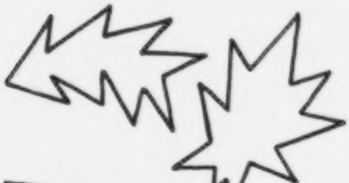
· TIMELESSNESS / A triangle is the shape of the pyramids and can suggest things such as timeless, ageless, unchanging, permanent.

· POWER / Pyramids are said to have power or energy. Triangles are also associated with the power of the devil, mysticism, and the occult.



INVERTED TRIANGLE

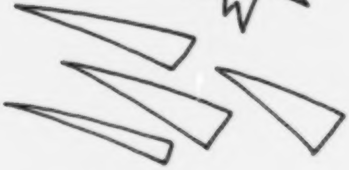
· UNSTABLE / A triangle sitting on one point is very unstable and is likely to fall over. It can suggest instability, weakness, dread, imbalance, fear, caution.



JAGGED

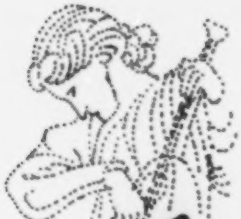
· ENERGY / Jagged shapes look like electricity and can suggest energy, electricity.

· ANXIETY / These kinds of shapes can be used to portray anxiety, tension, fear, dread, suspense.



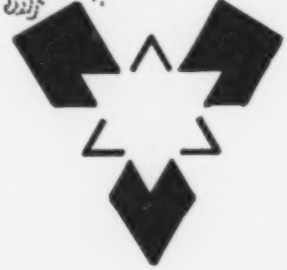
POINTED

· KNIFE / Long, pointed triangles—whether straight or curved—can remind us of things such as knives, needles, spears or broken glass. They can suggest pain, hurt, harm, danger, abuse, damage, destruction, etc.



DOTTED LINE

· INVISIBLE / A shape with a dotted or broken line is often used to show a viewer something that others may not be able to see. In these kinds of situations a dotted line can suggest such things as ethereal, not seen, airy, weightless, breezy, immaterial, intangible.



IMPLIED

· MYSTERIOUS / Implied shapes are hidden and appear as if there is a secret image or a secret message. In these kinds of situations implied shapes can suggest such things as mystery, magic, supernatural, mystical, secret, wizardry, psychic, indefinable, hidden, evil, spiritual, airy, or without substance.

CRITICAL PROCESS

Using an art criticism process to describe and analyze a painting can help us better understand and appreciate works of art. The intent of the critical process is to gather specific facts necessary to make a general, accurate statement about an artwork's meaning and value.

The four steps in the critical process:

1. DESCRIPTION

Accurately report what you see in the artwork. Describe what is immediately visible in the painting. Take an inventory of what is visually present in the picture. The description should include real and abstract characteristics of the artwork.

2. ANALYSIS

Explain the relationships among the items listed in the description. Explain how the things are organized and their behavior in the work. Explain what effect the objects and elements have in the painting.

3. INTERPRETATION

Finding the overall meaning of a work based on the information gathered in the description and analysis stages of the process. Give a possible interpretation of the painting. Explain the theme of the work. Explain what problems the picture tries to solve.

4. JUDGMENT

Make judgments about the work. Rank the quality of the work against other works by the same artist. Compare the quality or importance of the work against works by different artists. Judge the artistic merit of the work.

THINGS TO CONSIDER WHEN USING A CRITICAL PROCESS

DESCRIPTION

Learning to accurately describe the contents of a picture helps develop perception.

The description process is very important, and an accurate inventory of what is observed is essential because it influences all the other steps in the process. The first step is to detect the essential things in the picture. Even small or seemingly insignificant things can be important in arriving at a reliable conclusion. Sometimes subtle and obscure pieces of information carry important clues for understanding the work. When this phase is poorly done it can pollute the following steps in the critical process. Misconceptions can lead to false judgments. A conclusion based on misinformation can lead to a poor conclusion.

Learning to see and describe things accurately is one of the simplest and most important skills we can develop. Learning to report things accurately without including comments that are prejudiced or irrelevant can be challenging. Remember, make factual statements without "reading in" things that cannot be substantiated.

OPINION

Some may argue that an interpretation of a painting is one's own opinion, and it can mean various things to different people. An opinion is a strongly held belief or conclusion which is not substantiated by positive proof. One's own opinion may be accompanied by strong emotions. Some may say that it is impossible to come to a conclusion everyone would agree on. One purpose of the critical process is to develop skills necessary for a valid judgment. A judgment is based on reasoning and evaluation rather than emotion or will. The critical process, like the scientific method, is a procedure to help us arrive at a consensus.

Well-done research, thorough collection of facts, and accurate interpretation are just as important in art as in science, history, or any other discipline. It is this element that takes interpretation out of the realm of personal opinion. However, art is no different than other disciplines in the sense that some of the facts have not yet been identified or that some facts are not available. In art we should always have the best information upon which to base our opinion.

ART CRITICISM PRACTICE SHEET

NAME ______________________ PERIOD ________ DATE ____________
TITLE OF WORK ______________________ ARTIST ____________

Select a painting by a master and describe its contents by completing the sentences below. Be as accurate as you can. Write statements that are factual and descriptive. Additional comments may be written on the back of the paper.

DESCRIPTION

People and objects

I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________

Shapes

I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________
I see ______________________________

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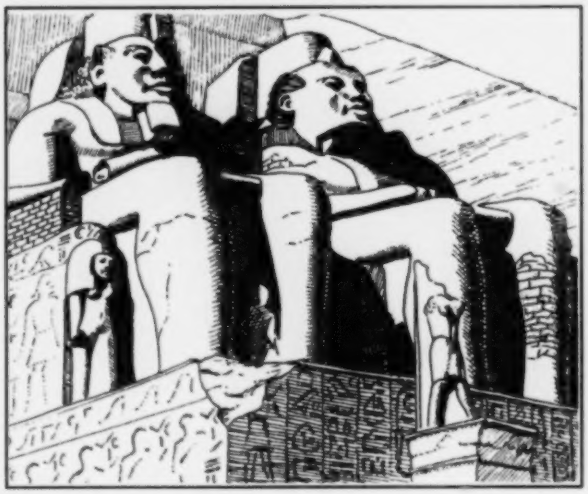
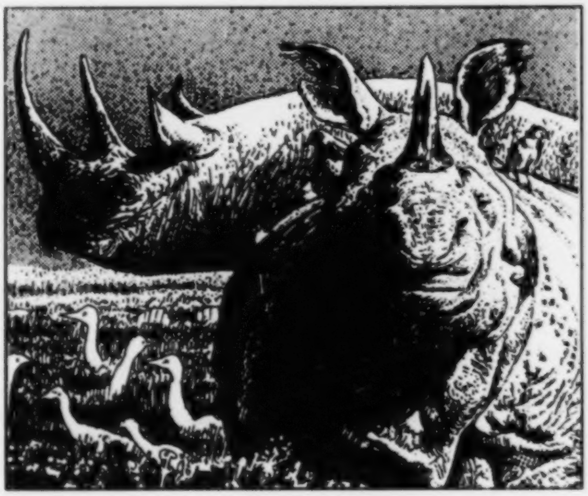
ART AESTHETICS PRACTICE SHEET

NAME ______________________________ PERIOD ______ DATE __________

PICTURE A



PICTURE B



Examine the two pictures above. If both artists intended to portray a feeling of strength and power in their picture, which one do you feel is more successful? Circle the letter on the first line below and explain your choice in the space provided. Additional comments may be written on the back of the paper.

Picture A. Picture B. ______________________________

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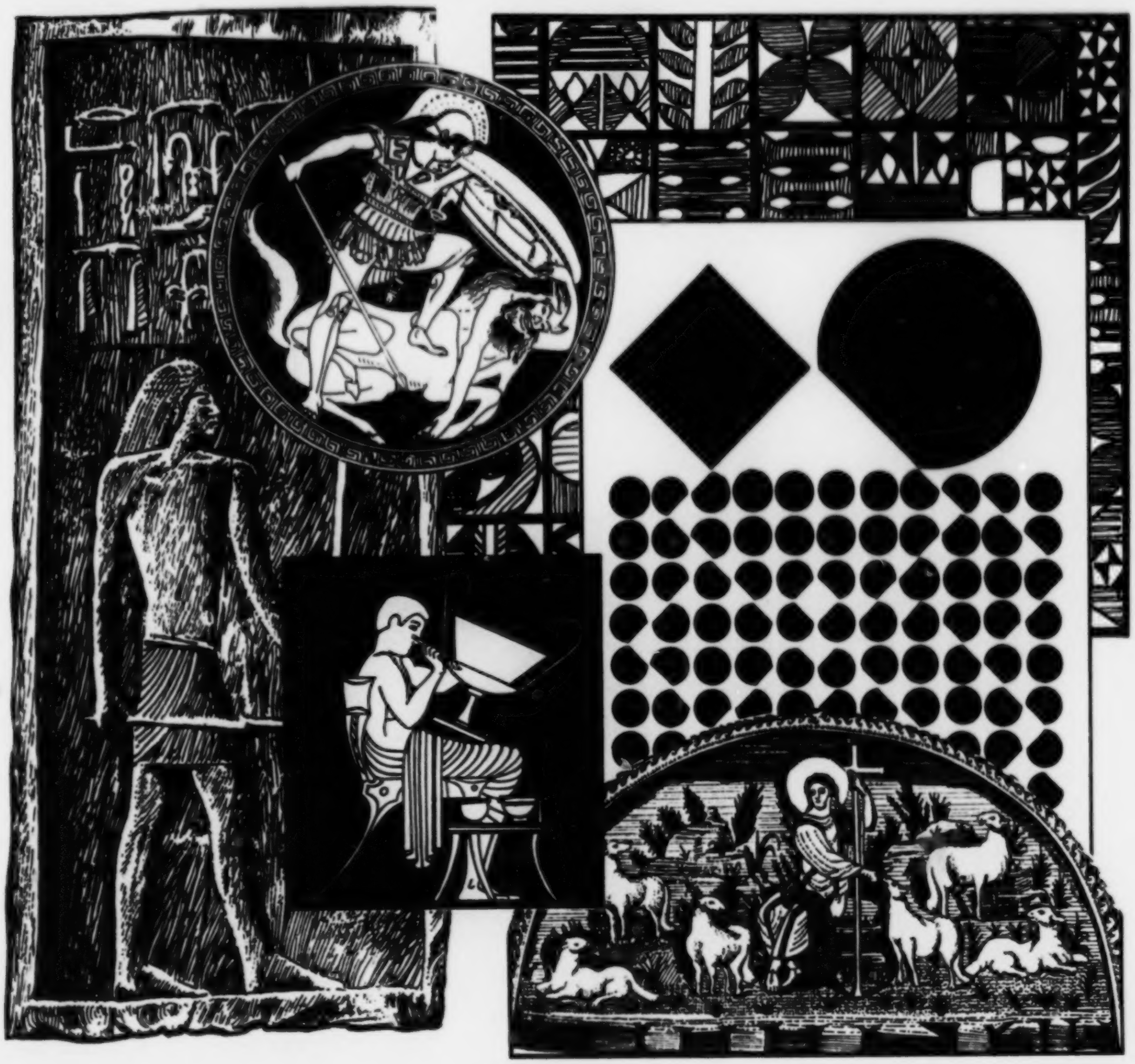
A HISTORICAL LOOK AT
SHAPE

CONCEPT: Artists in each major art period used shape in their own way. How shape has been used in an artwork can help identify a specific period of time, culture, or artistic style.



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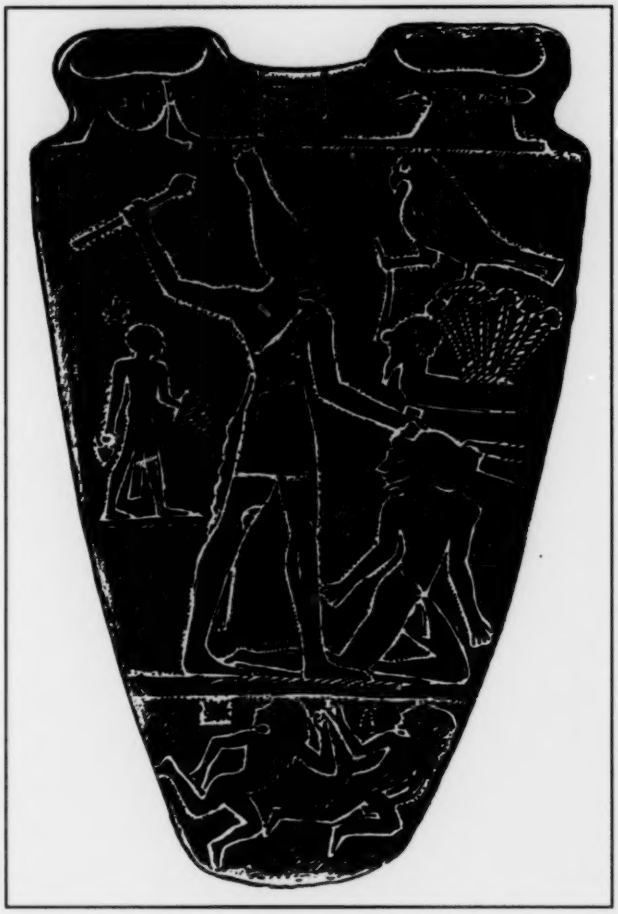
THE ANCIENT WORLD

EGYPT \ SIMPLE SHAPES • Many ancient artworks have been discovered around the Mediterranean Sea in places such as Egypt, Persia, Assyria, and Sumeria. Some pictures were to decorate the interior of houses; others were to represent a king. Artists in these ancient cultures drew objects with simple shapes such as circles, ovals, rectangles, and triangles to represent figures, plants and animals. These simple shapes were used to show the general shape of the object. The figures they drew typically were not created to be portraits. Specific or exact shapes were not used to represent specific individuals or to depict objects the way we see them in real life.

Many of the figures from the ancient world were drawn with a vertical posture (axis) where the figure stands straight up and down. They are typically shown from a side view.



The Palette of Narmer, c. 3000 B.C.

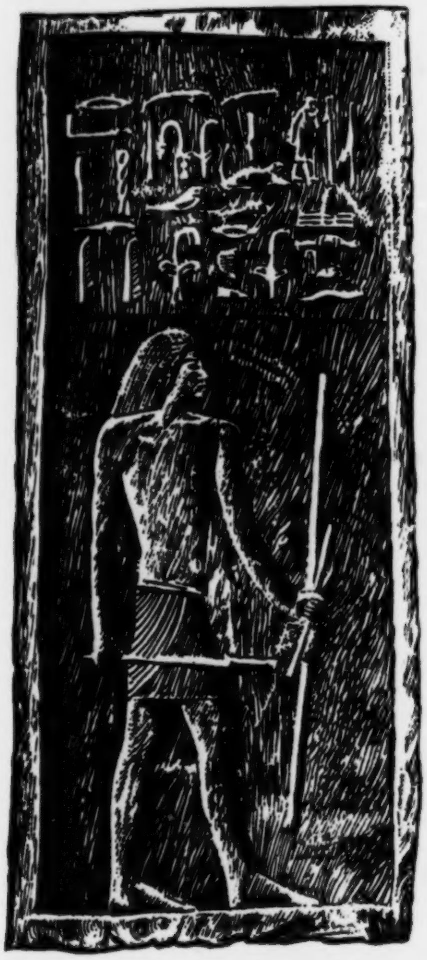
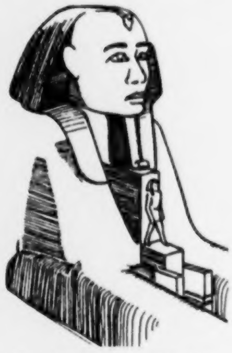


Figure taken from Portrait Panel of Hesy-ra.

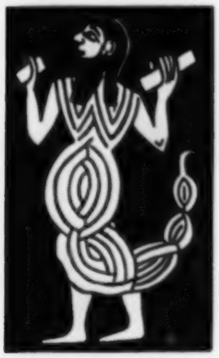
EGYPTIAN \ ORTHOGRAPHIC SHAPES • The Egyptians developed a form of writing called hieroglyphics. They used pictures of humans, plants, and animals as part of their writing system. The Egyptians are well known for the particular way they drew the human figure. The shapes of the figures were very simplified, yet they were graceful and beautiful. The figure was not drawn the way we would normally see it from a side view. The Egyptians drew the parts of the body from the most recognizable view. Eyes are most recognizable seen from the front; so is the torso. The head, arms, hands, legs, and feet were drawn from a side view. These individual views were put together to form one figure. This is known as Egyptian *frontality*.

Notice some other figures from the ancient world. Many of them have the same characteristics as those from Egypt.

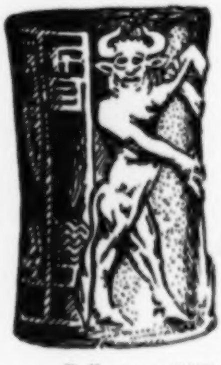
MEDITERRANEAN \ HUMAN SHAPES AND ANIMAL SHAPES COMBINED • During ancient times a new creature was created by artists living in Sumeria, Egypt, and Ur; it was part human and part animal. This ancient world invention has been used by many cultures since that time. The Greeks used this idea when they created creatures such as the centaur and the minotaur. The centaur is part human and part horse; a minotaur is part human and part bull. Today we see this idea in literature and popular culture. Comic books contain such figures as Spiderman, who is part human and part spider, and Aquaman, who is part human and part fish. The idea of figures like Spiderman is over 3,500 years old.



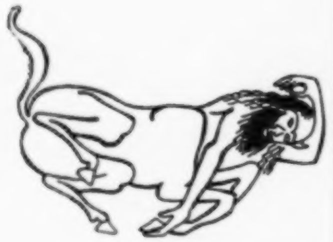
The Sphinx, c. 2530 B.C.



Scorpion-man, c. 2600 B.C.



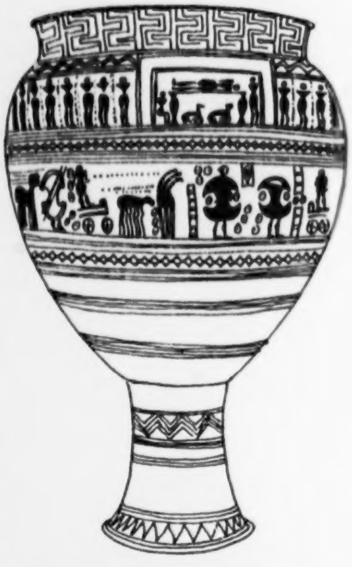
Bull-man, c. 2300 B.C.



Centaur, c. 490—480 B.C.

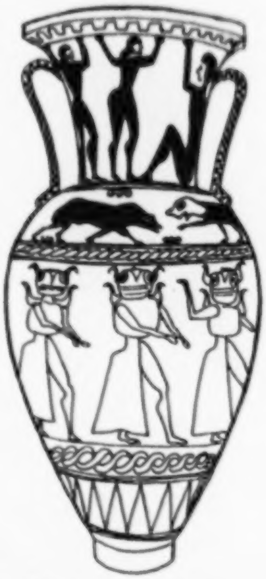
GREEK \ SIMPLE TO COMPLEX SHAPES • Some existing artworks from the Greek civilization include paintings on vases. The drawings were primarily for decorative purposes. The shapes the Greeks drew in their early history (around the eighth century B.C.) were designs using very simple shapes. As time passed, they began to draw figures and animals to look more realistic. By 490 B.C. the Greeks had developed the ability to draw their subjects with great accuracy. The third example shows figures and animals drawn with more complex shapes.

EIGHTH CENTURY B.C.



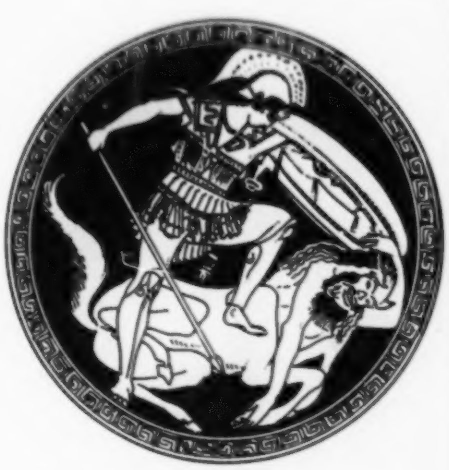
Figures drawn on a geometric krater, eighth century B.C.

675—650 B.C.



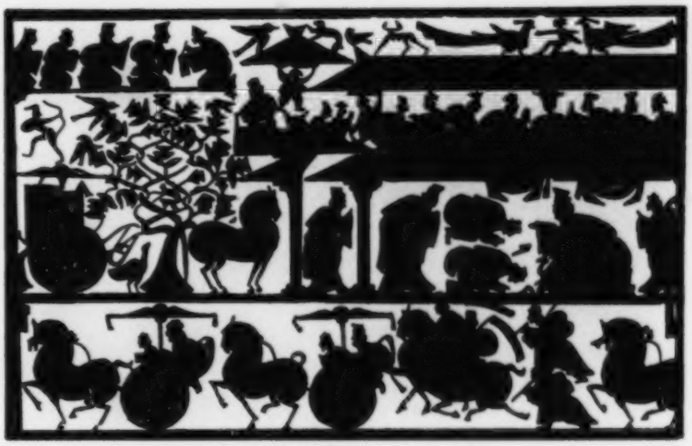
The Blinding of Polyphemus and *Gorgons* c. 675—650 B.C.

490—480 B.C.



Lapith and Centaur, c. 490—480 B.C.

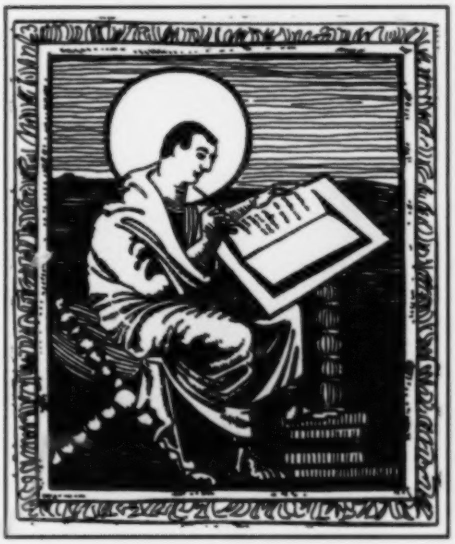
CHINESE \ STYLIZATION • Artists throughout the world used simple shapes to draw their subjects. Egyptian art is well known for its beautifully designed hieroglyphs. Chinese artists produced simplified drawings of people and animals that are equally beautiful and well designed. The illustration at the right shows a portion of the *Mythological Scenes*. Notice how the artist used circles to stylize the shape of the horses' bodies. Figures have a natural appearance yet they are simplified and very beautiful. These Chinese figures show more action than most figures drawn during the ancient world.

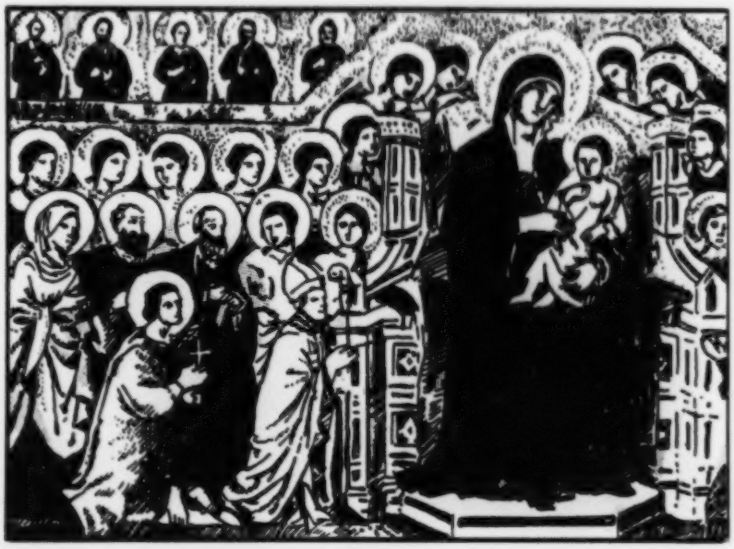


Mythological Scenes, c. 147—168.

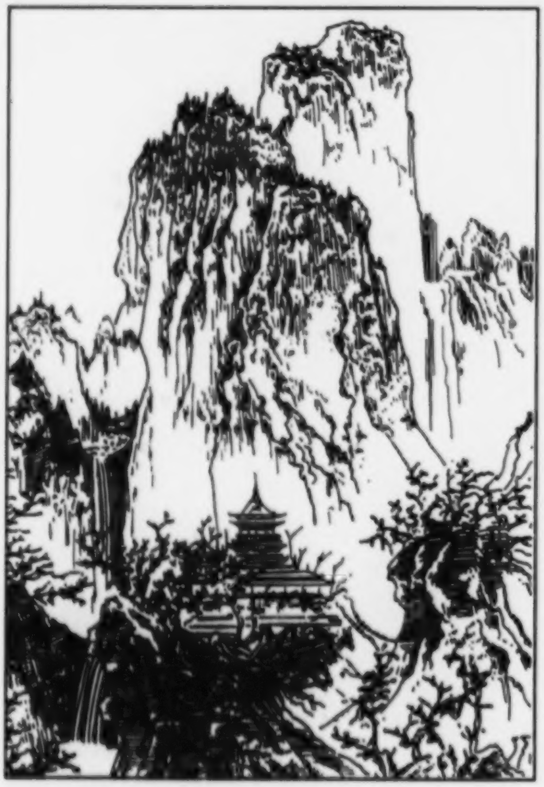
THE MIDDLE AGES

EUROPE \ STANDARDIZED SHAPES • Christianity became the dominant religion in Europe at the beginning of the Middle Ages. The majority of the pictures that were created during this period were about Jesus Christ, his followers, or his teachings. Many pictures were used to decorate churches and cathedrals. In the ancient world, the Greeks and Romans had discovered and used many art concepts that had helped make their art appear real and naturalistic. This is part of what made their artwork great. During the Middle Ages the proper representation of images was an important issue. Strict rules were established for the representation of icons (icons are pictures of Christ, Mary, or other religious subjects). Any pictorial reference from the pagan (non-Christian) Greeks or Romans was considered sacrilegious. One of the Ten Commandments in the Bible condemns the worship of graven images. The nude, idealized statues of Greek sculpture or painting was prohibited. The Christians considered the sculptures as graven images since many represented Greek and Roman gods. Christian artists had to essentially begin at square one. Many artists were unskilled and with what skill they had they were not allowed to "borrow" from pagan art. As a consequence, their pictures were crude and the shapes of people, animals, and plants did not look real or naturalistic. Shapes looked awkward and proportions were abnormal. It took many centuries for an artistic tradition to develop in the Christian church and for art to develop and improve. Generally all throughout the Middle Ages the shapes artists used were simple and were used to create symbols of things rather than a portrait or likeness of specific people (except if it were a king or pope). Toward the end of the Middle Ages many of the icons of Mary holding the baby Jesus became increasingly abstract as artists concentrated on craftsmanship and the patterns that were legally permissible.

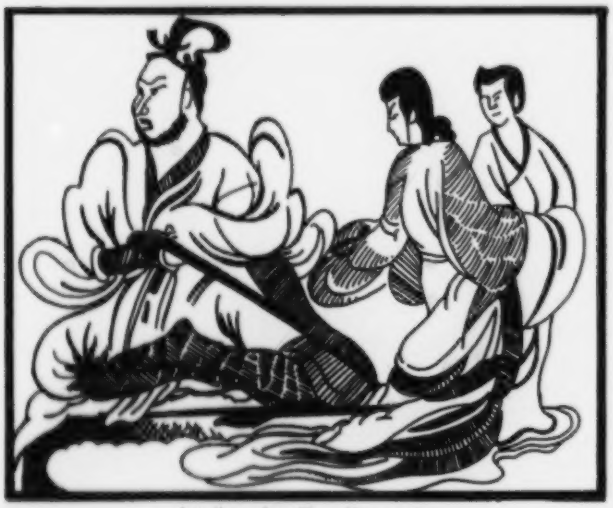




CHINA \ BASIC AND IRREGULAR SHAPES • Chinese artists drew figures and objects using simple shapes. The shapes of many objects are compound, yet they do not have irregular outlines. Chinese artists are also well known for their beautiful landscape paintings. In many of these landscape scenes the mountains, rocks, and trees are drawn with irregular outlines. This curious difference between subject matter is unique in the history of art.

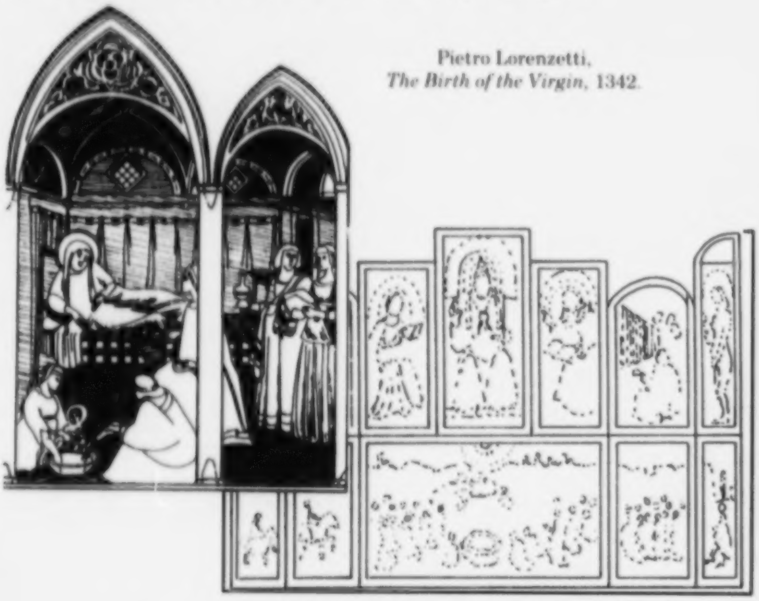


Li Ch'eng, *Buddist Temple amid Clearing Mountain Peaks*, c. 940—967.



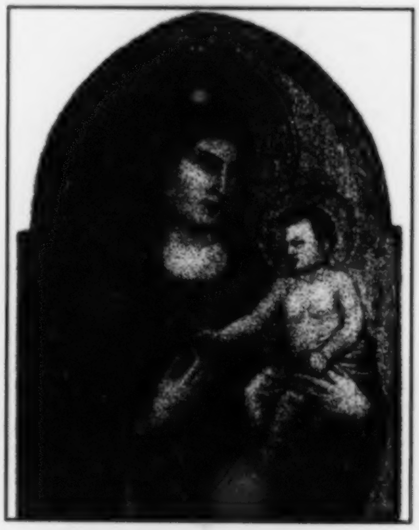
Attributed to Chao Kuang-fu,
Barbarian Royalty Worshiping Buddha, (active 960—975).

EUROPE \ SHAPED PICTURES • Toward the end of the Middle Ages (1300s) artists painted pictures on wooden panels that were placed on altars as part of a religious ceremony. These three paneled pictures connected side by side with hinges were called triptychs. The two side panels could be closed to cover the middle panel. These moveable altar pieces typically depicted a variety of religious subjects. The shapes of these pieces were simple shapes and variations of simple shapes.



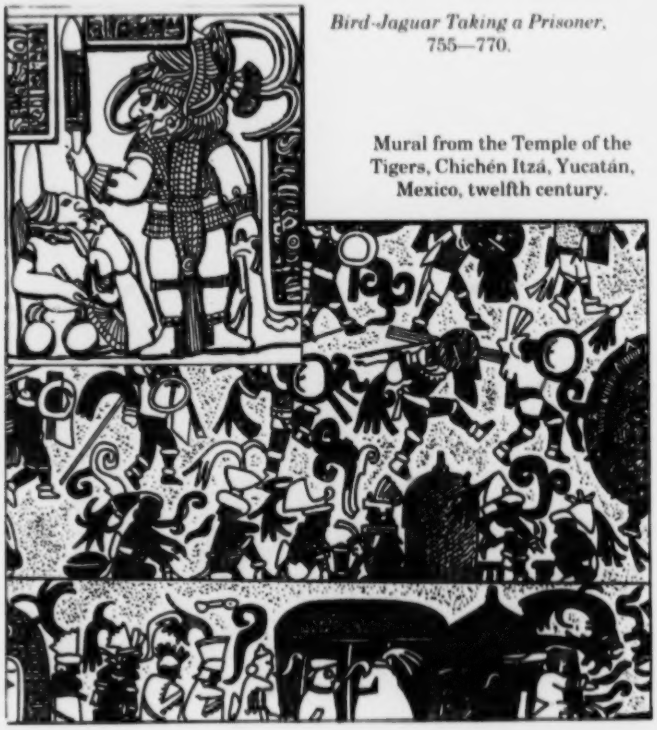
Pietro Lorenzetti,
The Birth of the Virgin, 1342.

Hubert and Jan van Eyck, *The Ghent Alterpiece*
(open), completed 1432.



Gioto, *Madonna and Child*, c. 1350.

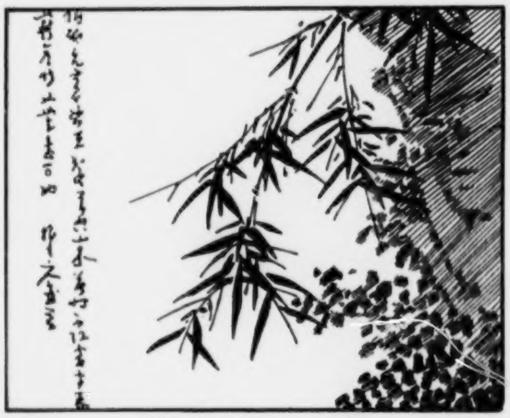
MESOAMERICA \ SIMPLE SHAPES • Some pictures from Mesoamerica show figures drawn with a vertical axis, similar to the figures from ancient Egypt, or Assyria. They are composed of simple shapes and, like those from the ancient world, typically do not represent specific persons. Other drawings show figures in more animated poses. These figures appear to sit, run, and gesture with their arms and hands.



Bird-Jaguar Taking a Prisoner, 755—770.

Mural from the Temple of the Tigers, Chichén Itzá, Yucatán, Mexico, twelfth century.

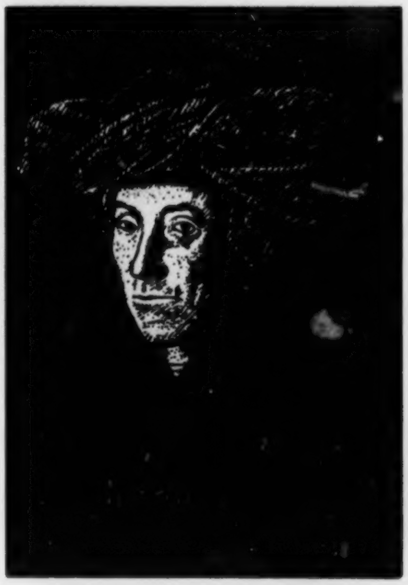
JAPAN \ SIMPLE SHAPES • Both Chinese and Japanese artists drew many pictures with a brush. Artists practiced to make every stroke accurate and meaningful. Shapes of things such as bamboo leaves were very simple, yet lifelike. The many leaves on the tree make the picture appear complex, yet each stroke is a simple shape. The stalk of the bamboo, as well as other objects, were drawn with simple shapes. The shape of mountains was also built by adding many simpler shapes in front of each other. Unlike the figures from the ancient classical world, the figures from China and Japan have not been drawn with a stiff vertical axis. The figures from this region appear more relaxed and natural as they sit, run, and go about their normal activities.



Wu Chen, *Bamboo*, 1350.

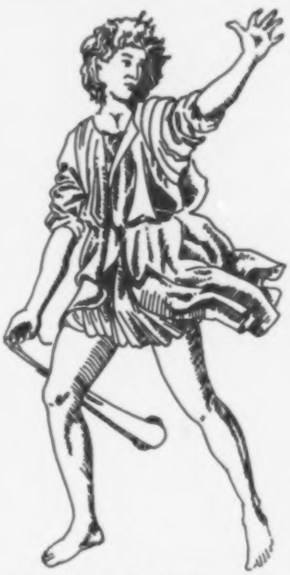
THE RENAISSANCE

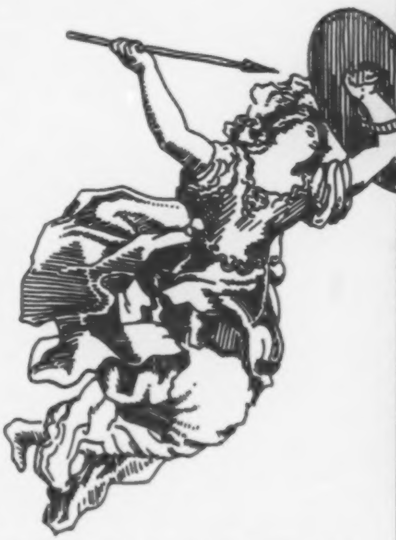
EUROPE \ REALISM • Many people began to look back to classical antiquity and desire to continue and possibly even surpass the achievements of the Greeks. A new attitude spread among the people as they began to see themselves and the world in a new way. This new attitude and the age it inspired was called the Renaissance. Many new developments occurred in science, literature, geography, and art. Freed from the standards set on painting during the Middle Ages, artists began looking at the world with "new" eyes, a new attitude, and a new conviction. The artists during this time began to use shapes in ways that had not been explored for more then a thousand years. Shapes were used to represent portraits of people and the world with great accuracy.

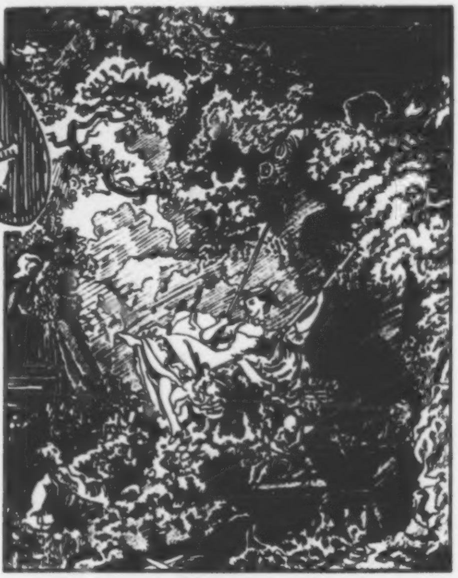


Jan van Eyck, *Man in a Red Turbin*, 1433.

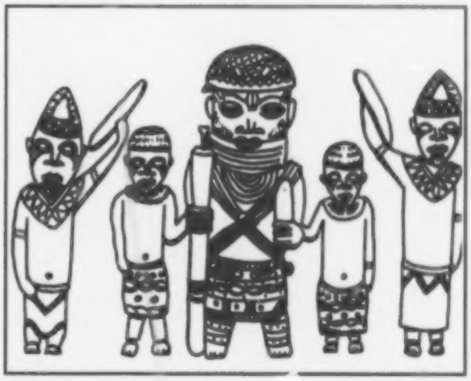
EUROPE \ COMPLEX TO IRREGULAR SHAPES • As artworks were produced during the Renaissance, the representation of objects became more accurate and the shapes became more complex. By the end of the Renaissance (Baroque and Rococo styles), the shapes of objects were very complex.

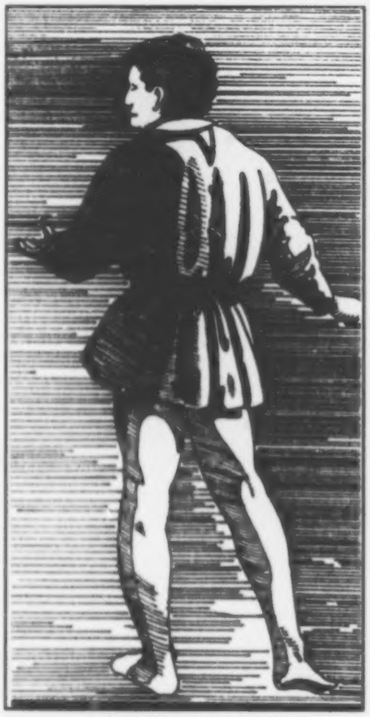

After Andrea Del Castagno, *David*, 1450—1457.


Pietro Da Cortona, *Glorification of the Reign of Urban VIII*, 1633—1639.


Jean Honoré Fragonard, *The Swing*, 1766.

AFRICA \ SIMPLE SHAPES • Shapes drawn by African artists also tended to be very simple. Many figures drawn with simple shapes appear abstract. Many artworks were produced for religious or symbolic purposes, and artists were not attempting to portray nature literally. Simple shapes were also used as decoration on such things as pottery and buildings. Unfortunately, few two-dimensional artworks have survived from Africa.


Altar of the Hand, Benin, from Nigeria, 1550—1680.


After Massacio, from *The Tribute Money*, 1427.

EUROPE \ AXIS AND CONTRAPPOSTO • Many of the figures painted during the Middle Ages stood straight up and down with little if any appearance of movement. The artists during the Renaissance began to show figures in motion. The axis of the shapes began to tilt to show the movement of the human body. One of the first artists to show movement was Masaccio (1403-1428). He used an idea present in ancient Greek sculpture called *contrapposto*, which means the parts of the body are arranged asymmetrically around a central axis with the head typically placed directly above the "engaged" foot. This gave the figure the appearance of movement, yet it looked graceful.

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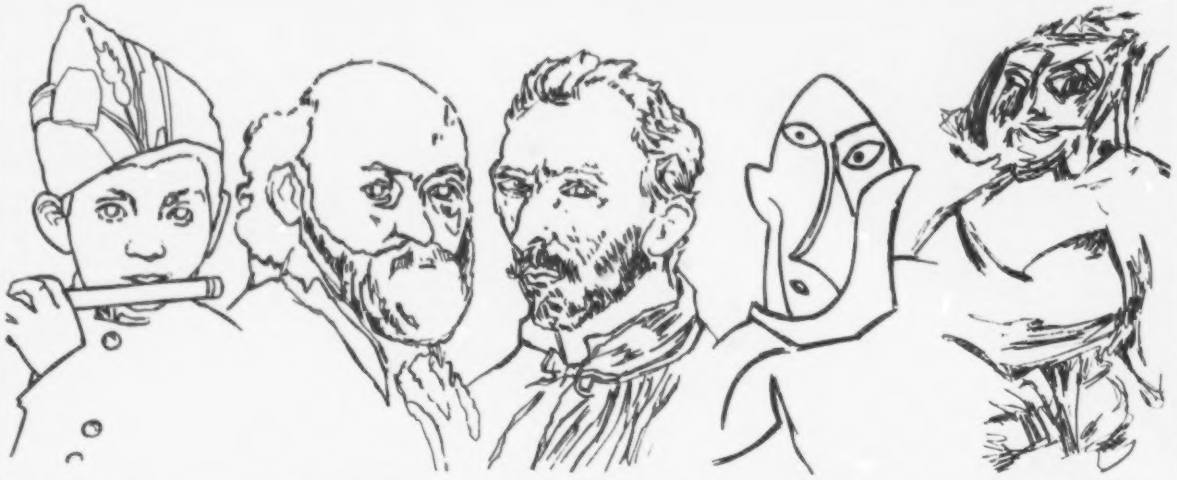
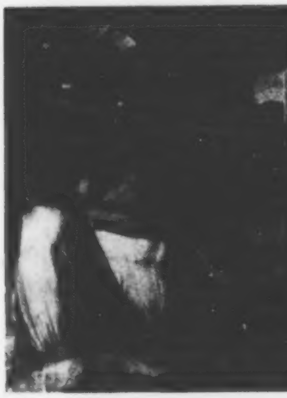
THE MODERN WORLD

EUROPE AND THE UNITED STATES \ BACK TO ABSTRACT • During the modern world, many artists in Europe and the United States have re-evaluated the role of art and have expanded the use of shape. Artists began to create pictures with a new type of shape—abstract shapes. Although much of the art of the past was used for decoration—which has an abstract characteristic—shape abstraction as an aesthetic idea is unique to the twentieth century. The new idea did not destroy the ideas that had developed during previous art periods--it built on them. With this new idea of abstracting shape, artists could explore the expressive and aesthetic qualities of art more thoroughly. In spite of the development of abstraction and its all prevailing influence in today's world, a vein of realism has always stayed alive and maintained itself since the Renaissance. Several artists have continued to paint strictly realistic pictures.

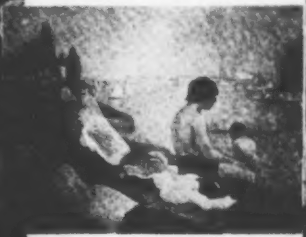


After Manet After Cezanne After Van Gogh After Picasso After de Kooning

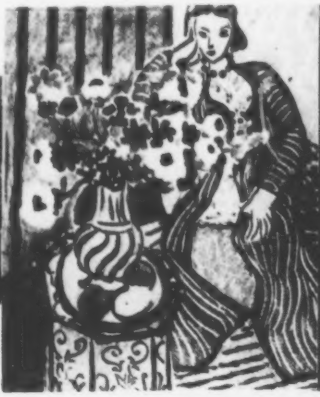
EUROPE AND UNITED STATES \ REALISTIC TO FLATTENED SHAPES • Another part of the abstraction that occurs in the modern world is the flattening and simplifying of shape. In the ancient world many cultures used flat shapes. In Europe during the Renaissance, the idea of complete form and depth was achieved. One of the ideas created by artists in the twentieth century is to eliminate any visual reference to humans, animals, or plants and reduce everything to the most simple shapes possible.



Albrecht Durer,
Self Portrait, c. 1450.



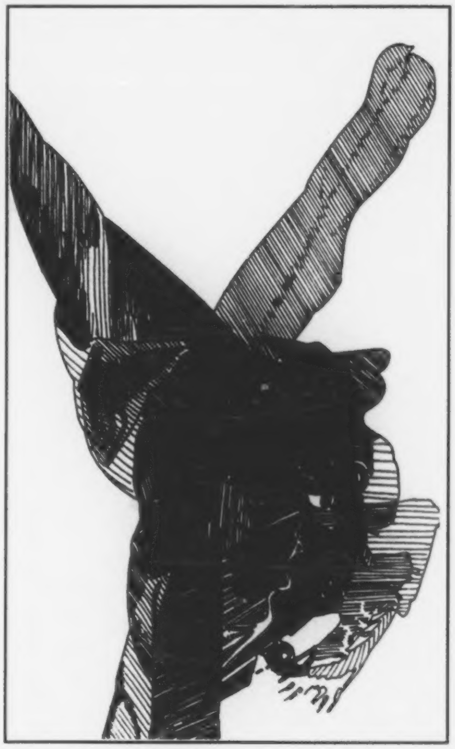
Georges Seurat,
Bathing at Asnieres, c. 1850.



Henri Matisse,
The Purple Robe, c. 1850.

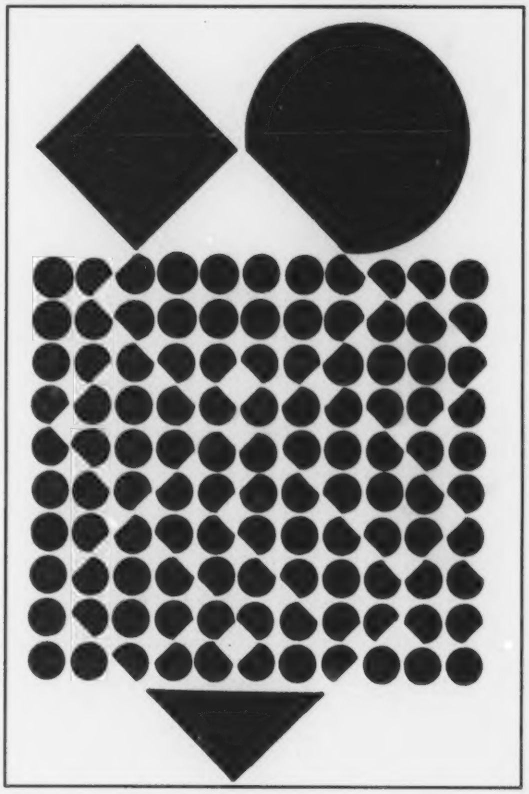
Mark Rothko
Orange and Yellow, c. 1950.

EUROPE \ AMORPHOUS SHAPES • The modern world has also introduced us to many new shapes. Artists such as Joan Miro, Helen Frakenthaler, and Paul Jenkins painted their picxtures using amorphous shapes.



Paul Jenkins, *Phenomenon Astral Signal*, 1964.

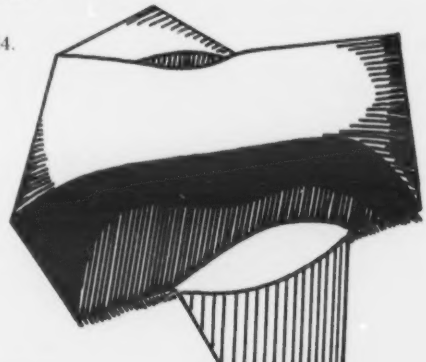
UNITED STATES \ IMPLIED (INFERRED) SHAPES • Artists also explored using implied (inferred) shapes to compose pictures.

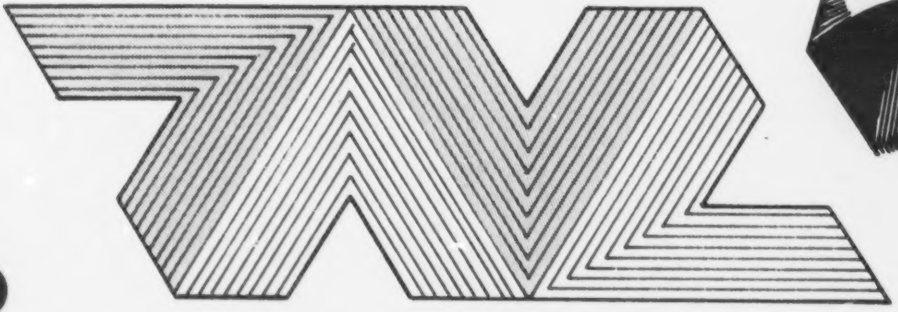


Victor Vasarely, *Cassiopee*, 1957.

UNITED STATES \ SHAPED PICTURES • The tradition of painting pictures on shaped panels (triptychs) reoccurs during the modern world in the form of unusual shaped pictures. Frank Stella's paintings during the 1960s updated the idea of shaped paintings. His shaped pictures, along with those of other artists such as Picasso and Hinman, used the idea of a shaped canvas as part of the purpose of the artwork. This new "reinvention" broadened the possibilities for artistic expression in the modern world.

Charles Hinman, *Red / Black*, 1964.





Frank Stella, *Empress of India*, 1965.

A HISTORICAL LOOK AT SHAPE
PRACTICE SHEET

NAME ______________________________ PERIOD ________ DATE ________

MATCHING • The words below are found in the text aligned with the first colored bar of the TIME LINE. The pictures at the bottom of the page are portions of pictures found on the TIME LINE. Decide which picture accurately matches each item in the columns below. Write the appropriate letter in the space provided. Also in the space above each picture write the name of a significant person or historical event concurrent with each picture. These are found at the top of the TIME LINE.

______ 1. simple shapes...decorate pottery
______ 2. inferred shapes
______ 3. "stick-like"
______ 4. more natural...showed action
______ 5. extremely irregular shapes
______ 6. new creatures
______ 7. *frontality*
______ 8. exact shapes (portrait)
______ 9. vertical posture (axis)
______ 10. flat shapes
______ 11. triptychs

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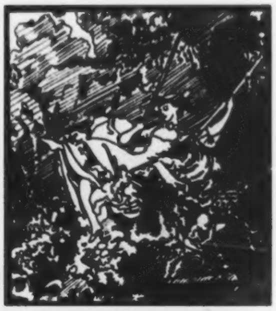

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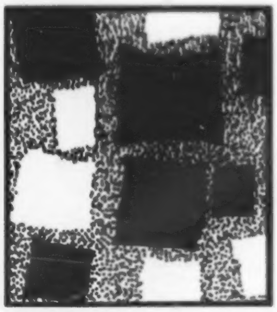

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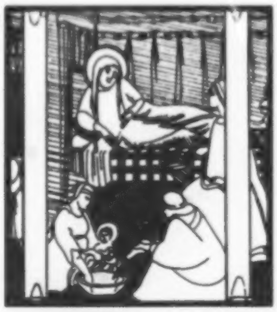

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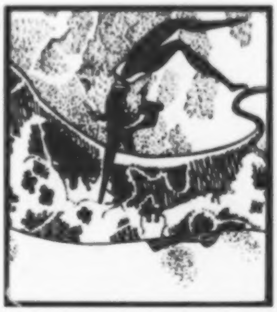

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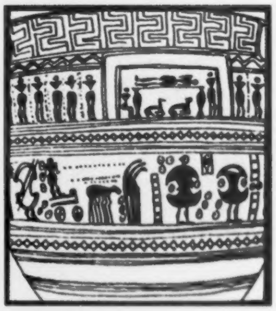

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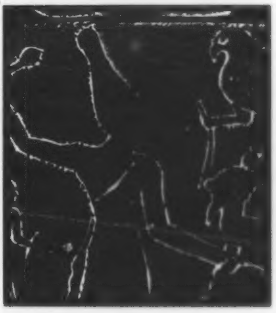

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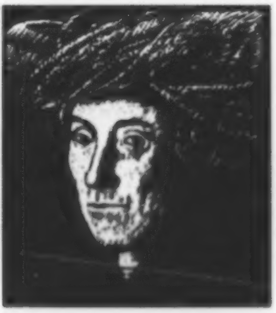

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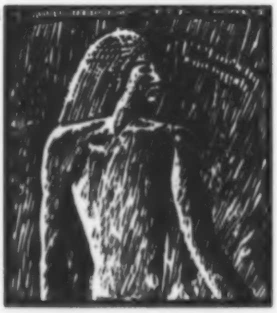

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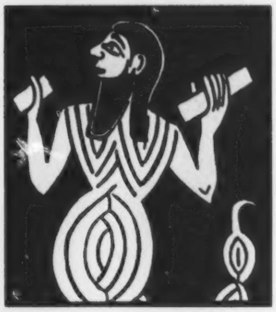

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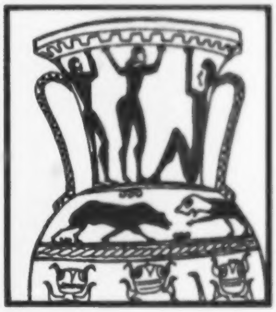

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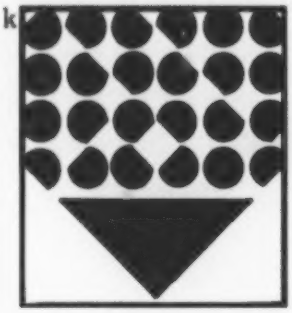

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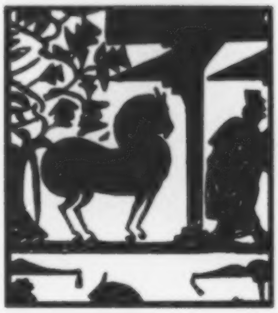

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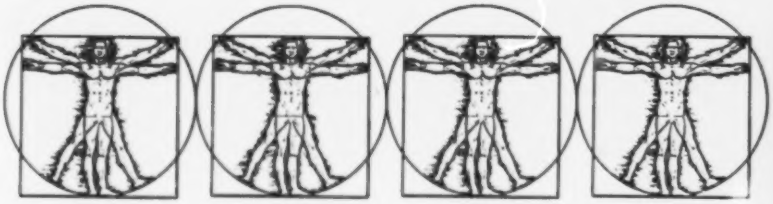
STUDENT MATERIALS



UNIT

2

SPACE

Lesson 1

SENSORY PROPERTIES OF SPACE
HOW MASTERS USED SPACE
GUIDED PRACTICE SHEETS

Lesson 2

EXPRESSIVE PORPERTIES OF SPACE
GUIDED PRACTICE SHEETS

Lesson 3

A HISTORICAL LOOK AT SPACE
GUIDED PRACTICE SHEETS

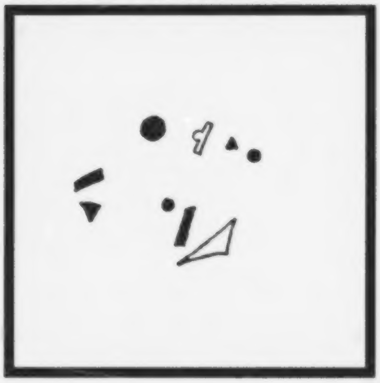
SENSORY PROPERTIES OF
SPACE

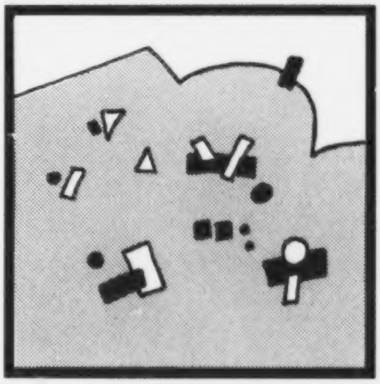
CONCEPT: Space within the picture plane can be organized both two- and three-dimensionally. Repeating objects and varying their size can help make the picture plane more natural and interesting. Overlapping objects can give the picture plane a sense of depth.

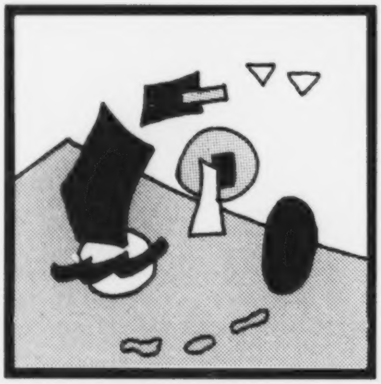
SPACE SCALE

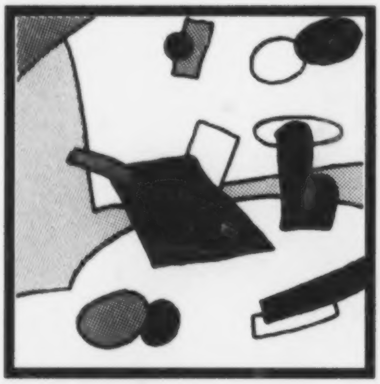
The picture plane contains a certain amount of space (two-dimensional area). Shapes also occupy a certain amount of space. Some things greatly affect the space in the picture plane, such as the size of shapes, repetition, and overlapping objects. The size of objects can help fill the picture with positive shapes. Repetition of objects and the creation of patterns can also help fill the picture plane and make it appear interesting and natural. Overlapping objects help give the picture plane the appearance of depth. The scale shows these aspects used to create a composition that is mostly negative ranging to a composition that is mostly positive.

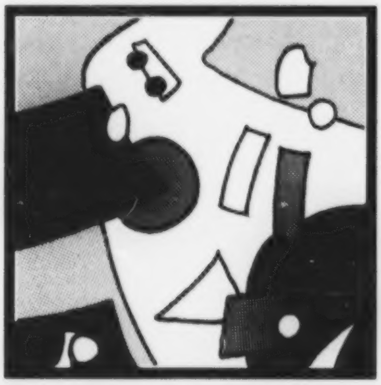
MOSTLY NEGATIVE



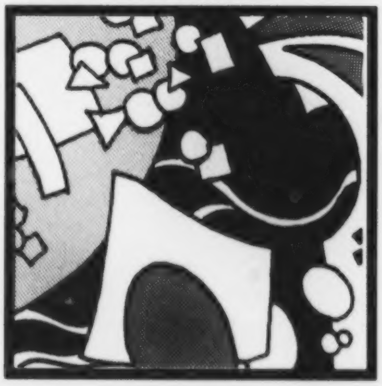






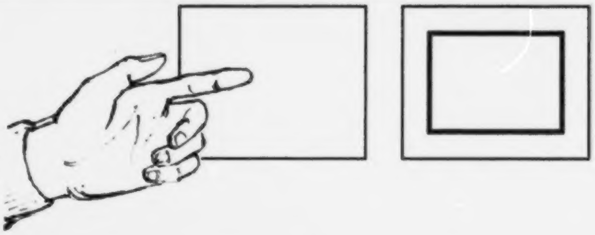


MOSTLY POSITIVE



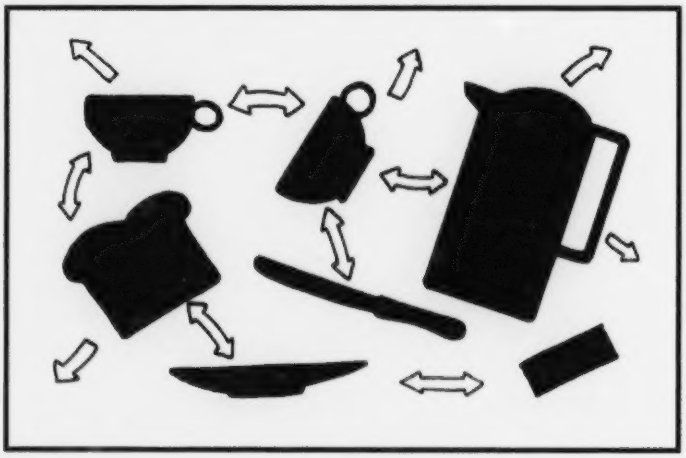
SPACE IN THE PICTURE PLANE

1. The *picture plane* is the flat, two-dimensional surface of the drawing (or painting). In many drawings it is a good practice to have a border or margin drawn on the drawing paper to establish the picture plane. Many pictures and photographs are matted and framed; this acts in the same way as a border or margin.

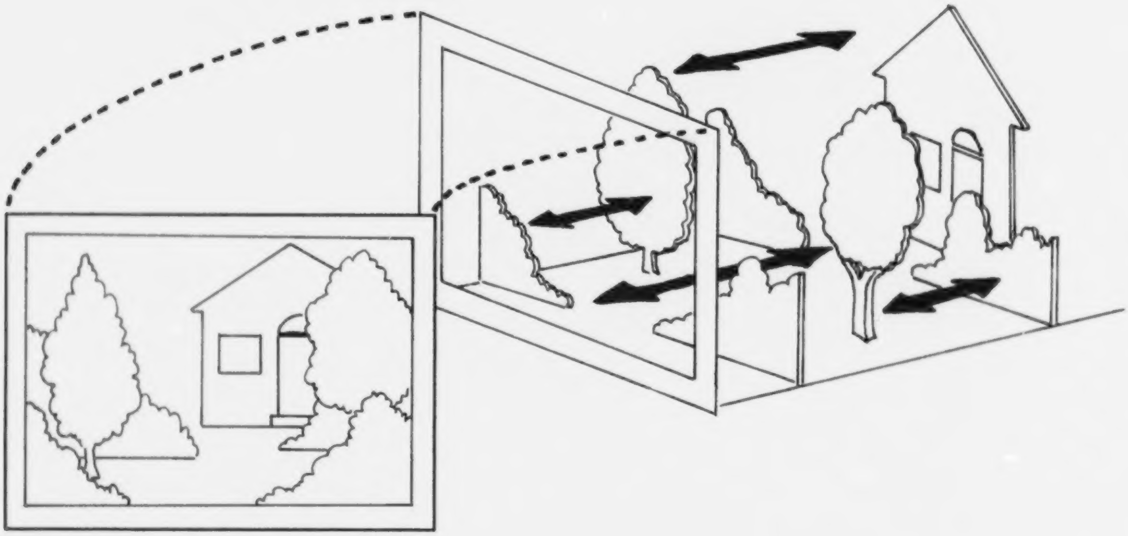


2. In art, the word *space* can refer to the *two-dimensional* area occupied by a shape or the area between shapes.

In the illustration at the right shapes occupy space in the picture plane. The arrows show the two-dimensional space in between the shapes.

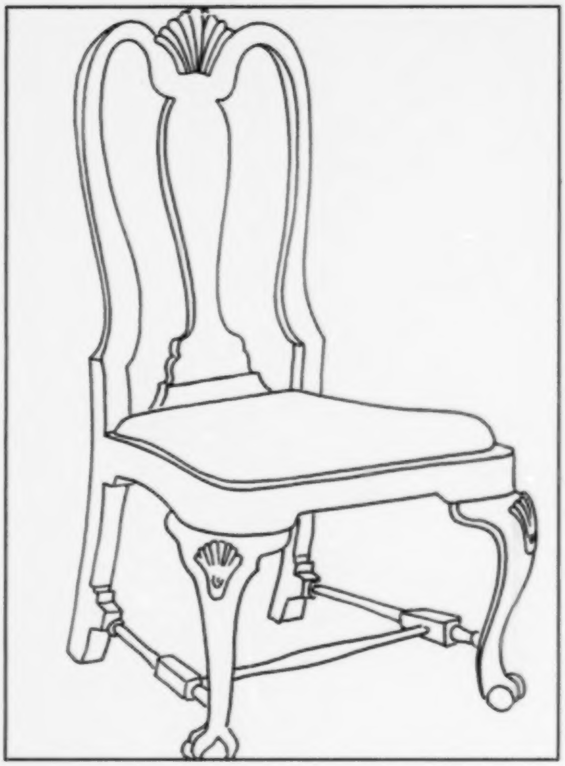


3. In the real world space refers to an area that has *depth* or *dimension*. The illusion of depth or three dimensions can be created in a picture. In art, the word *space* can also refer to the illusion of depth created on a two-dimensional surface.

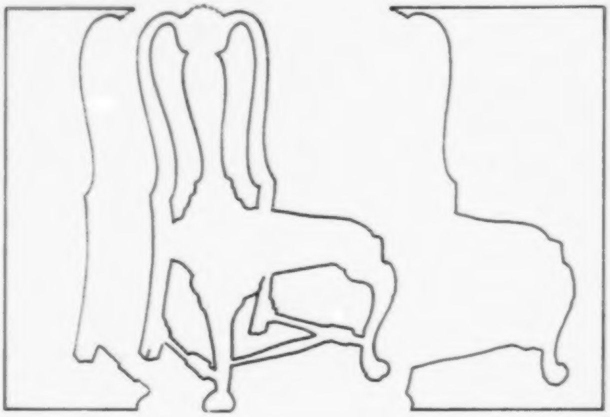


The picture plane can be given the illusion of depth by overlapping shapes. The arrows in the illustration above show the illusion of three-dimensional space.

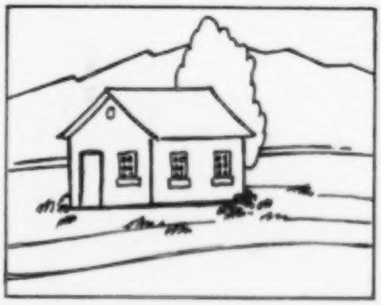
POSITIVE AND NEGATIVE SPACE

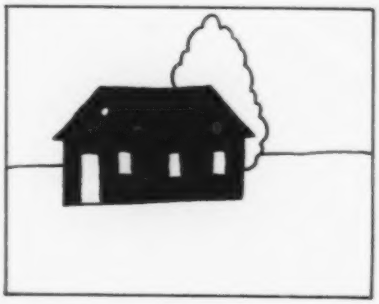


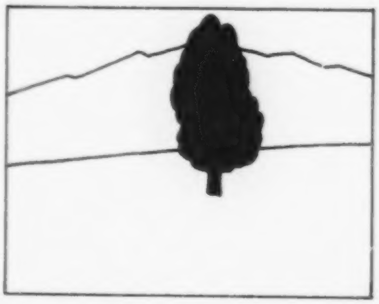
4. Shapes in the picture plane can be either *positive* or *negative.* Shapes of recognizable objects are considered positive, while areas that do not define the shape of an object are considered negative. In the illustration at the left we recognize the shape of the chair—it is *positive.* The open shapes in the chair do not resemble an object in the environment and they are considered *negative.*



5. In the picture plane, closer objects typically appear *more positive* than the shapes of objects behind (around) them. In this illustration the house, tree, and mountain are all considered positive shapes (real objects). When objects overlap, the idea of which shape is positive and which is negative becomes more an idea of which one is *more positive* and which is *less positive.* The shape of the house appears more positive than the tree; the shape of the tree appears more positive than the mountain.





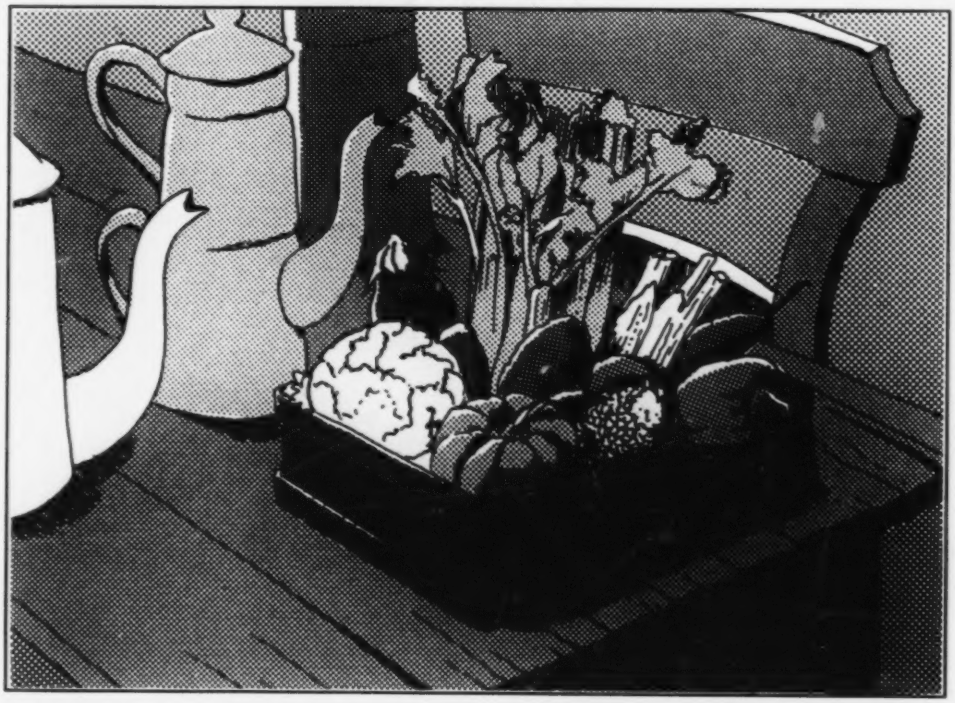


Positive space is where something is and negative space is where something isn't. How much more plain could it be?

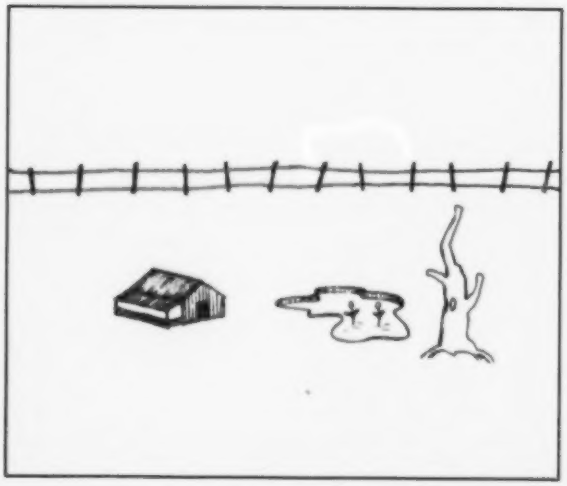
ALL AREA IS IMPORTANT

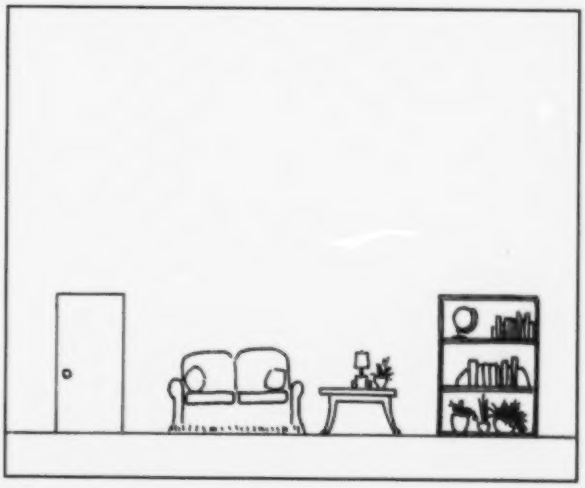
6. All the area in the picture is important. Organizing both the two- and three-dimensional space can help create a picture that is both interesting and natural in appearance.

GOOD USE OF SPACE IN THE PICTURE PLANE



If we have areas in our picture that aren't needed, we might as well leave them out. Notice how the larger, blank areas take on a negative appearance in the two pictures below. A blank area like this can make a picture appear unnatural. It can also make the picture boring—and no one likes to look at boring pictures. Right?





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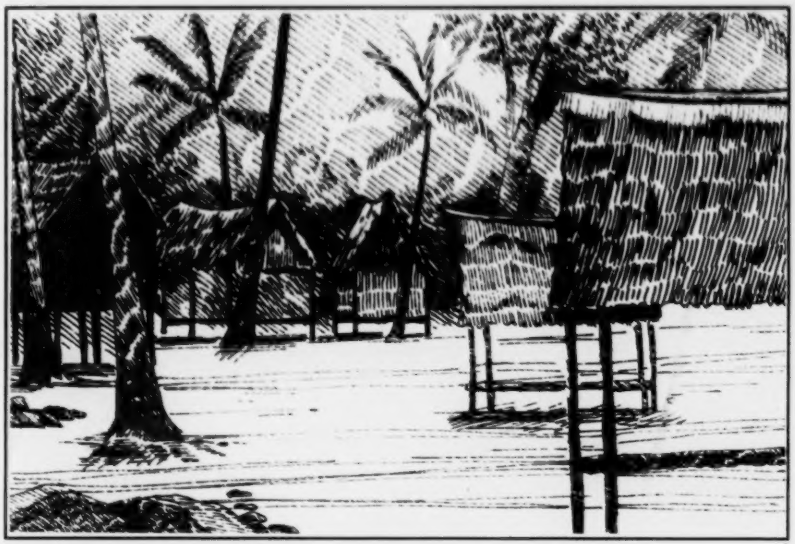
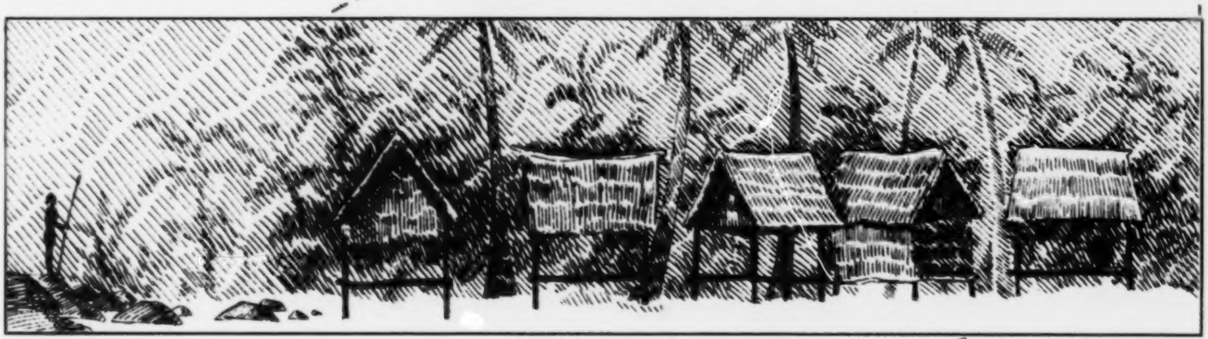
SIZE

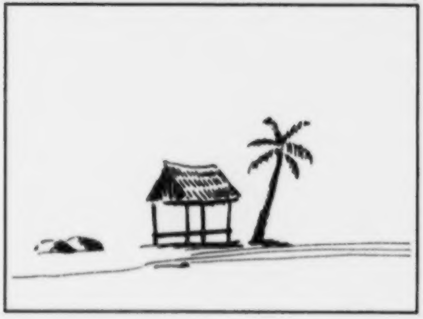
Making the picture plane appear natural and interesting can be achieved in several ways.

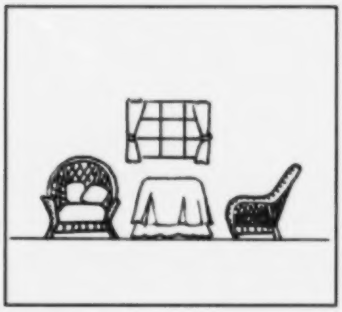
7. Varying the size of objects in the picture plane can help fill the picture with positive shapes and make it appear natural.

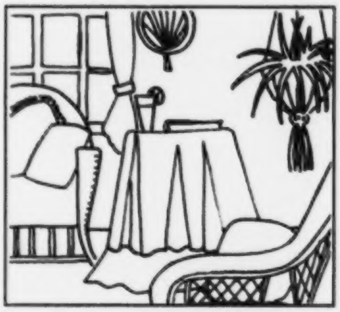




There are many sizes of objects in our environment. It is natural to see things range from very small to very large. When a picture has objects varying in size, it can look more like the world in which we live. The picture can also be more interesting where shapes of objects have different sizes. These simple ideas can make a big difference in your drawing. Try it.





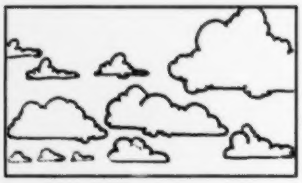


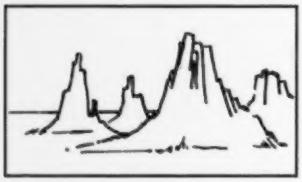
Compare the two pictures at the left. The first contains several small objects of a similar size. The second contains objects varying in size. The second appears more natural and more visually interesting.

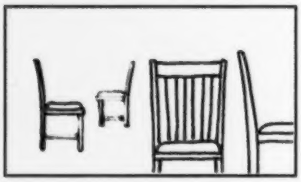
REPETITION

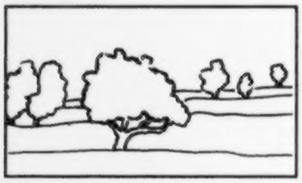
8. Repetition is an important characteristic of nature. Repeating objects in a composition helps create visual interest and can make the picture plane appear more realistic.

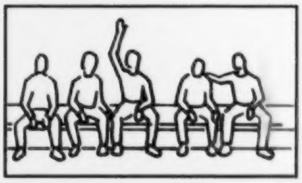
The word *repetition* means to duplicate or reproduce. Now this doesn't mean that you draw one object several times exactly like the first one. That may look boring. It does mean that if you draw a tree, you draw several more but not exactly like the first. Make all of the same things appear different.



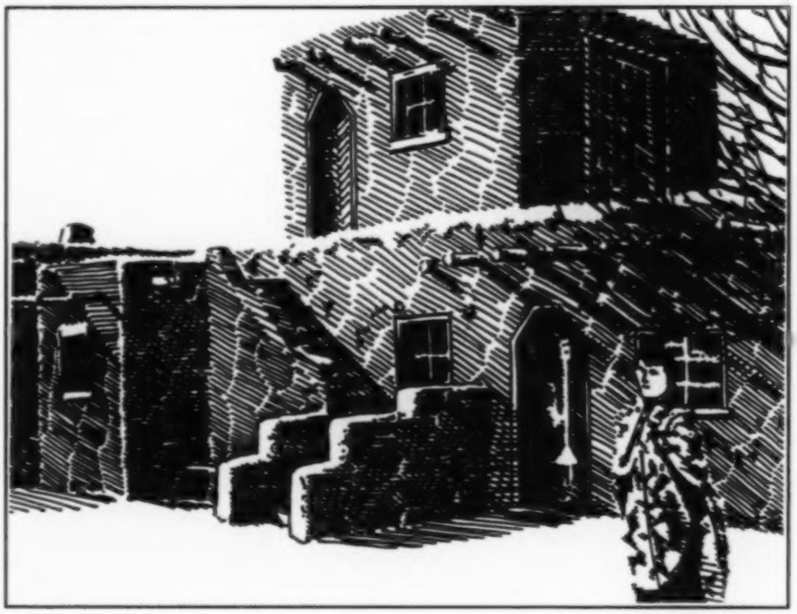




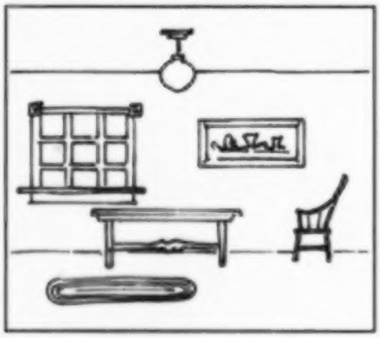


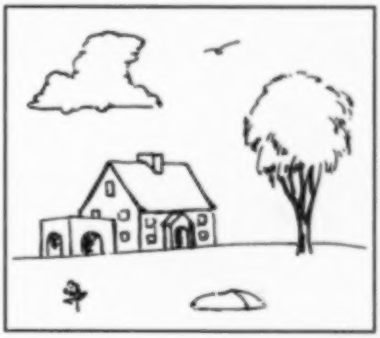


GOOD USE OF REPETITION



Drawing only one of an object in a picture (such as one tree, one house, one cloud, and one person) can make it look unnatural. We have grown accustomed to seeing multiples of almost everything in the world. When we create a situation in a drawing where there are only a few objects with a lot of empty space around them, the picture can look strange or unnatural. Notice how this happened in the two pictures below.

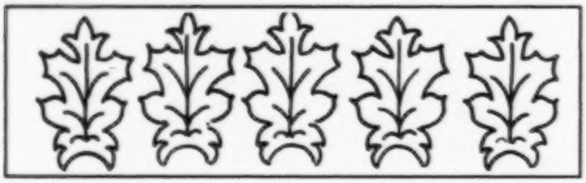


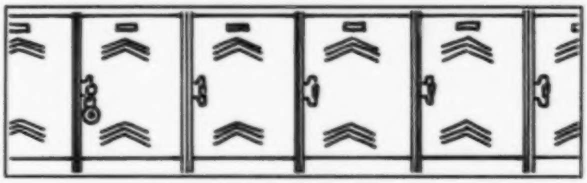


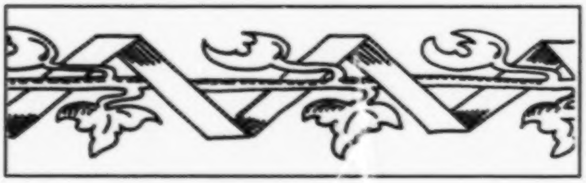
The pictures in this column show a few of the many objects that we expect to see more than two of. Each one of them is different. Remember, variety is the spice of life.

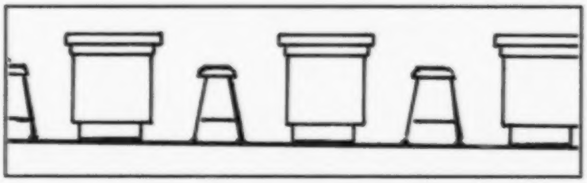
THE FOUR KINDS OF REPETITION

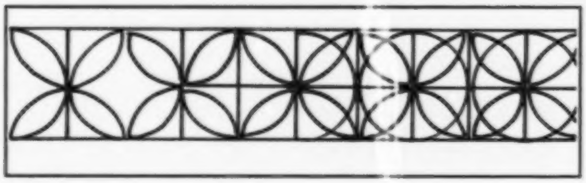
9. There are four kinds of repetition: (1) repetitive, (2) alternating, (3) progressive, and (4) flowing. The following illustrations show examples of each type.

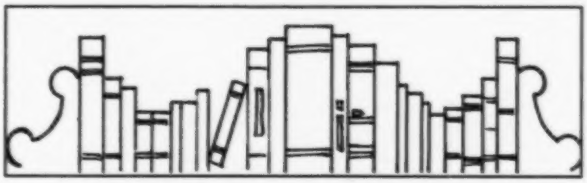


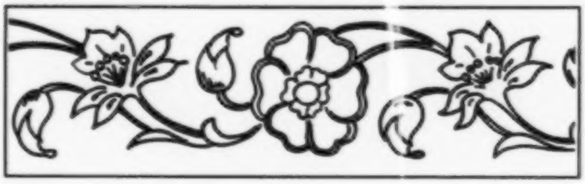


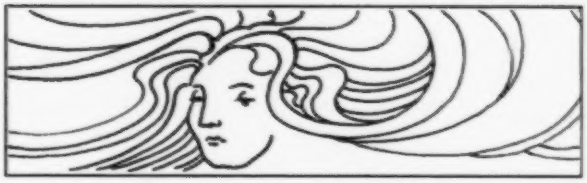




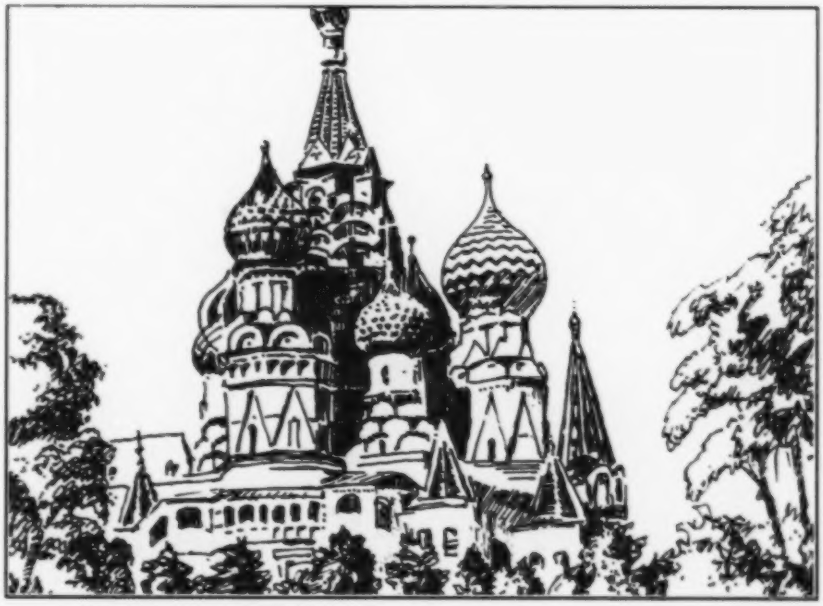








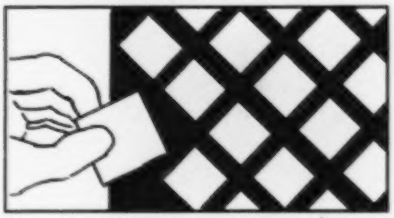
Most of the time we see several types of repetition in one scene. Combining or using several kinds of repetition in a picture can help make it appear natural and more unified. Overusing one type of repetition can make the picture look monotonous.

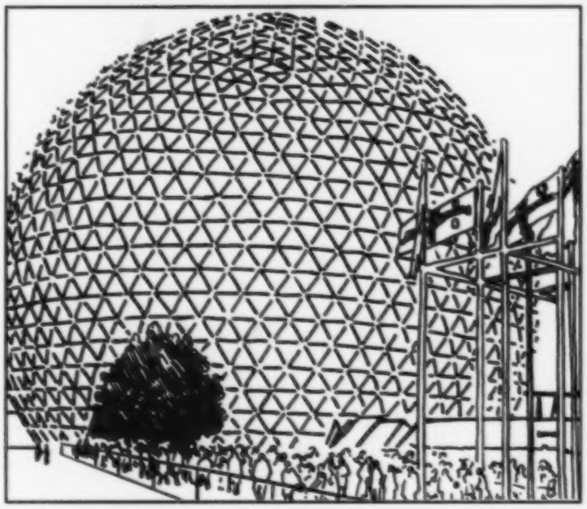


PATTERNS

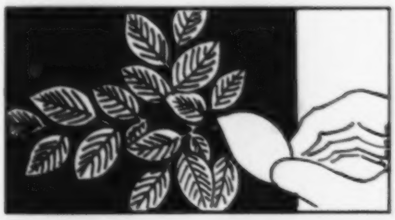
10. Patterns are created when shapes are repeated in a regular manner. Shapes can be repeated with mathematical accuracy to create *geometric* patterns. Nature repeats shapes to create patterns that appear more *organic*.

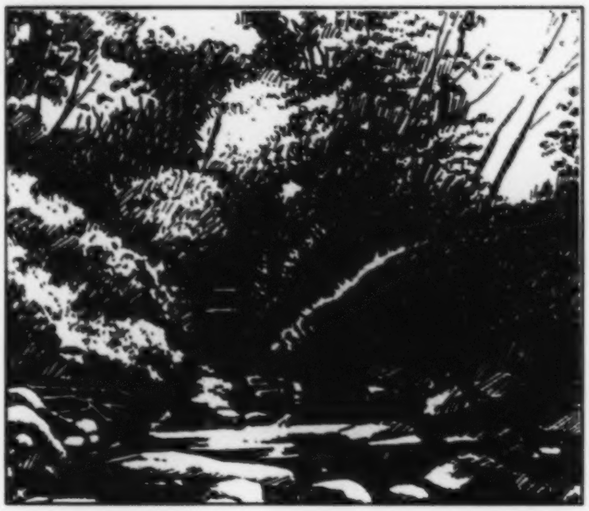
GEOMETRIC





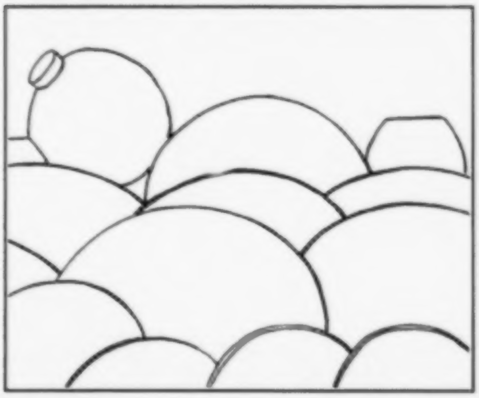
ORGANIC



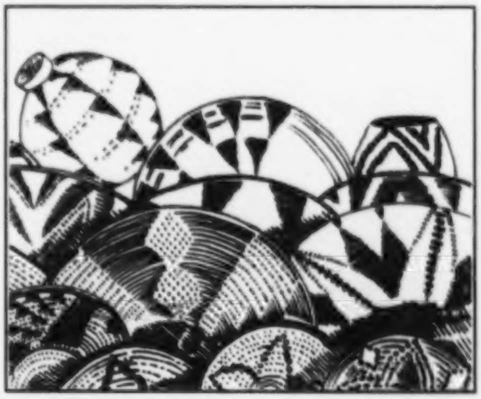


Adding some kind of pattern to blank areas can help make them appear more positive. We seldom see empty spaces in nature. Even the sky can be full of clouds and rich in color. A drawing can appear more positive and natural by adding some kind of pattern to areas that appear negative.

BLANK AREAS MAKE THE PICTURE LOOK NEGATIVE



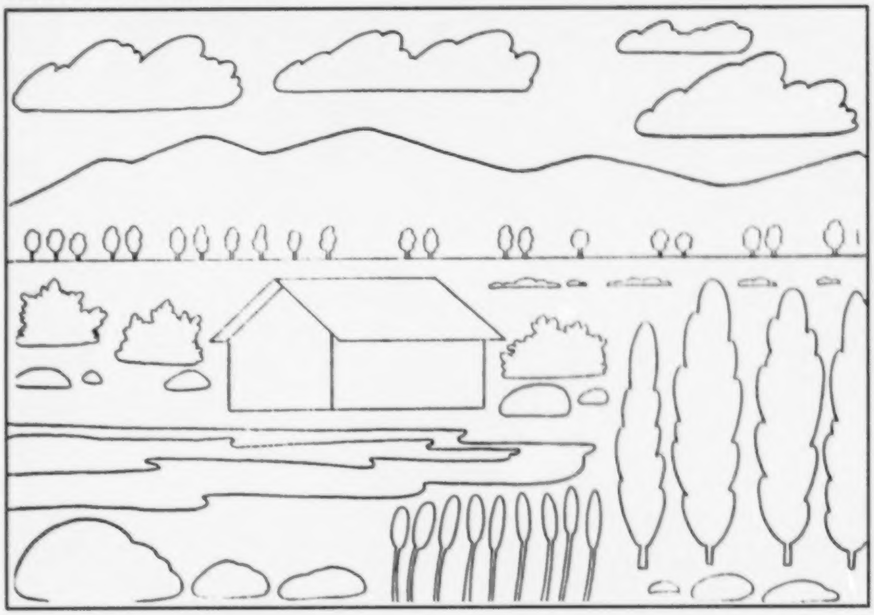
PATTERNS CAN HELP MAKE AREAS APPEAR MORE POSITIVE



OVERLAPPING

11. Overlapping shapes and objects in the picture can create the illusion of depth.

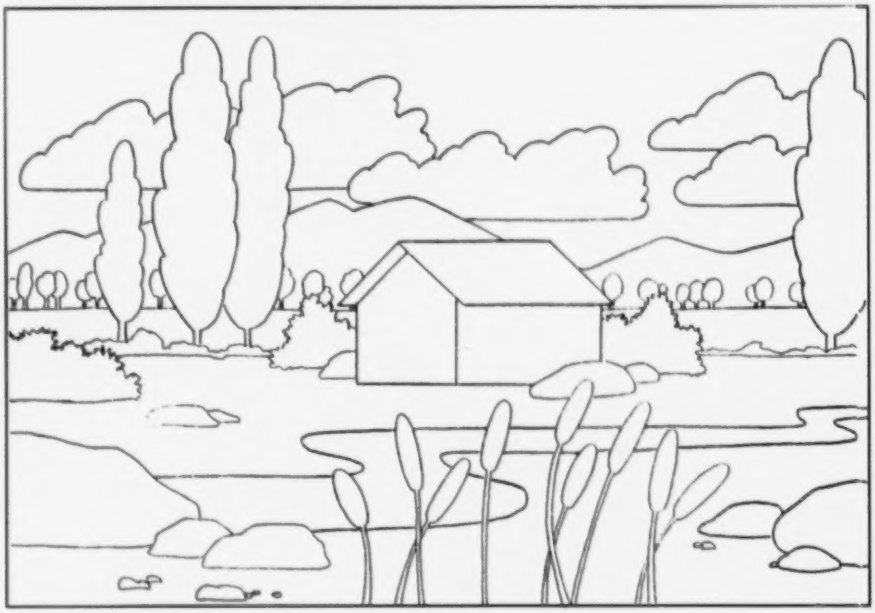
SLIGHT OVERLAPPING



Overlapping is a natural aspect of our world. When there is no overlapping in a picture, the scene can appear unnatural or unreal.

Overlapping occurs when one object "laps over," or covers, a second object. Because the first object is in front of the other, only part of the second object is seen.

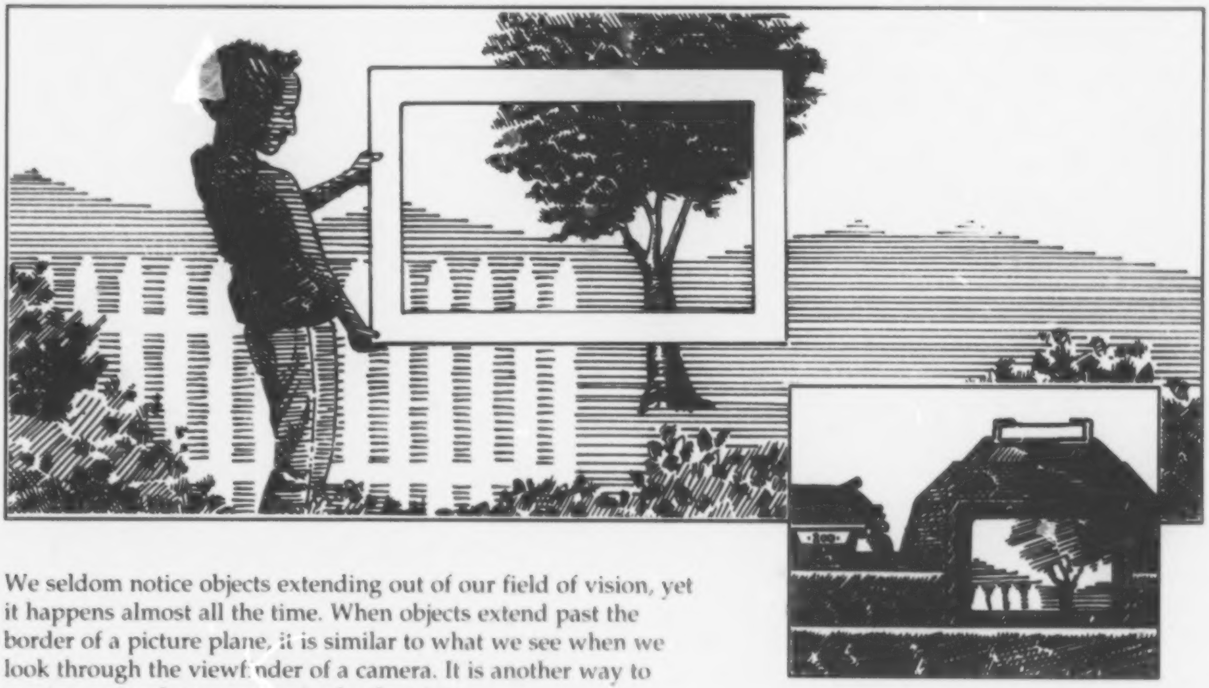
TYPICAL AMOUNT OF OVERLAPPING



You may be interested to know that overlapping is the simplest and one of the most effective perspective devices in art. You can control space by controlling which object is in front and which one is behind. Powerful stuff!

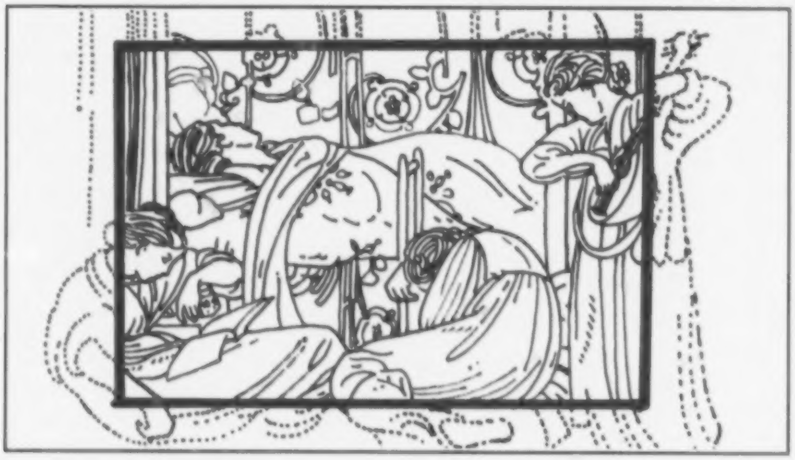
EXTENDING PAST THE BORDER

12. Objects may appear to escape or extend past the boundaries of the picture plane. This is another kind of overlapping that can add the illusion of depth to the picture plane and help make it appear natural.

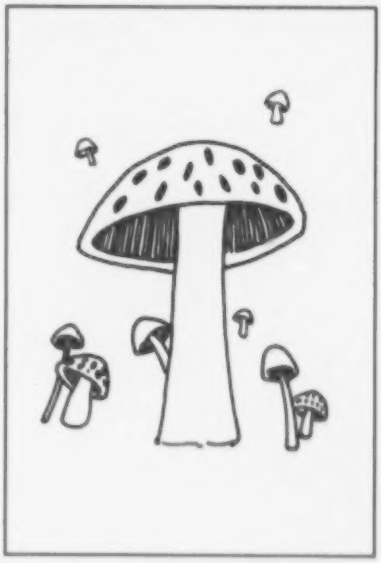


We seldom notice objects extending out of our field of vision, yet it happens almost all the time. When objects extend past the border of a picture plane, it is similar to what we see when we look through the viewfinder of a camera. It is another way to create a natural appearance in the drawing.

NATURAL APPEARANCE



UNNATURAL APPEARANCE



Objects that overlap in the picture plane but do not extend past the borders can make the picture appear unnatural. When objects overlap and extend past the borders of the picture plane, the picture can look natural.

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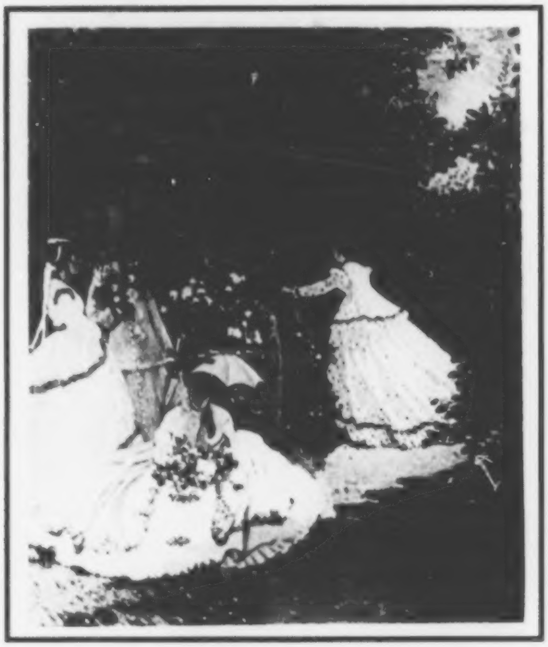
HOW MASTERS USED SPACE



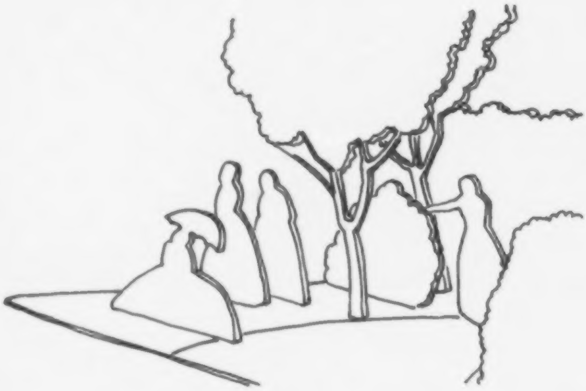
GENERAL INFORMATION

Women in the Garden by Claude Monet (Klohd moan-AY)
1840-1926

Claude Monet was the leading French painter of the Impressionist movement. His painting *Impression—Sunrise* was the source of the label given to the group. Probably more than any other member of the group, he was extremely sensitive to the effects of light on objects and spent his entire life trying to paint on canvas the sensations he experienced in observing this phenomenon in nature.

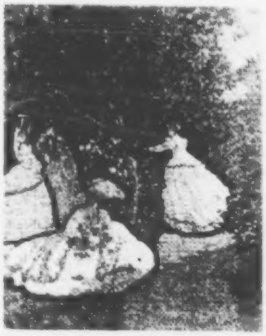
HISTORY
Whereas many other painters did their preliminary sketches out-of-doors and their final product in a studio, Monet now insisted on doing his entire work outside. He soon found other painters with similar interests, and they shared ideas. They worked together to understand the effects of light. In 1874 they put some of their paintings together in their first group exhibition. Monet showed a painting entitled *Impression—Sunrise*. Many critics were upset with the new style because it left out the traditional fine detail. One such art critic took the name of Monet's painting and labeled the painters "Impressionists." He intended that label to be shameful, but the artists liked the title—it sounded great to them—and from then on they were known as Impressionists.

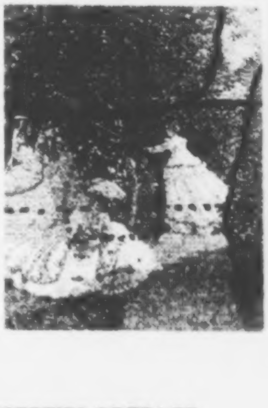
In 1890 Monet began to paint a single subject over and over in a series. By doing the same subject many times, he was able to carry the theories of the Impressionists to the peak. He recorded the change of light on a given object hourly. His first series was of himself, with his easel and a stack of black canvas, in front of a haystack early one morning. As the sun went through the sky, he replaced the canvas with a fresh one each hour. Each day he ended with eight or ten canvases, each with an hour's work on them. The next day he continued on each canvas at the same intervals. This he did, day after day, until they were finished. Monet was noted by all his friends for having an unmatched sensitivity to even the slightest variation in light and color. Paul Cezanne, a friend of Monet, once said of him, "Monet is only an eye—but what an eye!"

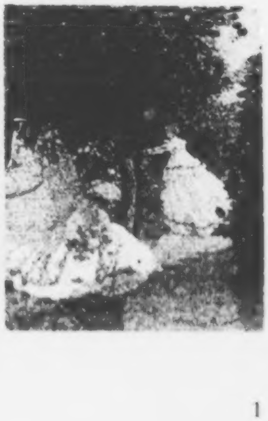


SPACE: This picture is somewhat like a small stage setting. The depth is shallow even though we see a portion of the sky in the background. Notice how Monet has spaced the foliage and figures throughout this little "stage." They have been designed to fill up the entire picture plane.

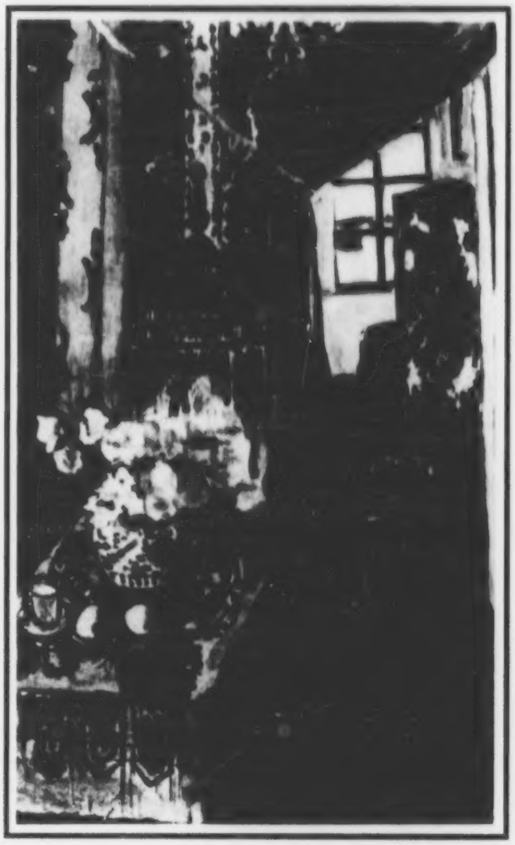
REPETITION/OVERLAPPING: Monet repeats objects such as the women, trees, foliage, and flowers. Can you see other things that Monet has repeated other than what is mentioned here? He has carefully overlapped the objects to help create an appearance of depth. What degree of overlapping has Monet used in his picture? Is it a great degree, a moderate degree, or only a slight degree of overlapping?

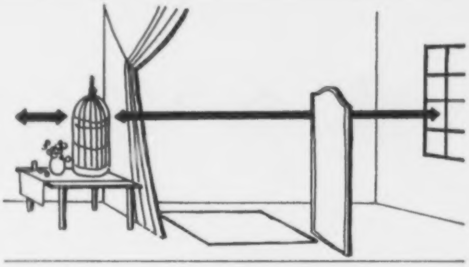


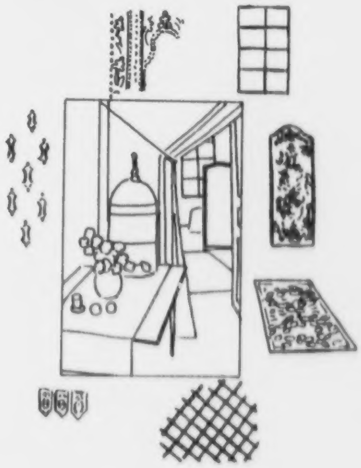




HOW MASTERS USED SPACE







Examine the same elements in Matisse's picture. There is a moderate amount of space. Because of the overlapping, he has created a feeling of depth. Matisse has not repeated many objects in his painting but he has used a great many patterns to help fill the picture plane.

GENERAL INFORMATION

Interior, Flowers, and Parrot by Henri Matisse (On-REE Ma-TEES) 1869-1954

Henri Matisse, a French painter, played a vital part in gaining a new freedom for twentieth-century art and, particularly, the use of color. He participated in and became the leader of the Fauve movement. He loved experimenting with color and used it as a medium for expressing joy and beauty.

HISTORY

Henri Matisse was born in Le Cateau, France. Young Henri was not interested in any particular career, but began to study law because of his father's insistence. He trained as a lawyer's clerk but was stricken with appendicitis and forced to remain in bed for several weeks to recuperate. He became very bored and was counseled to try painting to pass the time. His mother bought him a paint box, a painting lesson book, and a few prints to copy. Suddenly he became excited with the newfound hobby. He said later he felt "transported to a paradise where I felt gloriously free, at ease, and on my own." That finished his law career. He decided to become an artist. He copied the paintings of the masters and sold the copies to support himself during his studies. He also discovered and studied Impressionism and the works of the Divisionists and Cezanne. He began to associate and exhibit with the painters Derain and Rouault. A critic was shocked by the artists' bright, bold colors and called them "wild beasts in a cage." As a result, the group became known as "Les Fauves," meaning "Wild Beasts." Matisse became the leader of the group and gained considerable fame and popularity in spite of the group's bad reputation.

STYLE AND WORKS

Matisse's work is distinguished by its bright, luminous colors. He learned to love colors and became very skilled at combining them into patterns and areas of decoration. Frequently he juxtaposed several different highly colored patterned materials, such as striped material against a background of flowered wallpaper. The favorite subject in Matisse's works were women, flowers, and fruit. His forms often seem distorted because detail is omitted, but actually they are intended to express the essence of a body, a fruit, etc., rather than its exact outline. After 1930, Matisse's style became flatter and he concentrated on large, simple line drawings and abstract shapes. He kept a spirit of adventure and enthusiasm for his work, and, in 1949, at the age of 80, he designed the stained glass and the decorations for a small Dominican chapel in Venice, France. This chapel exemplifies the main principles of all his art: simplicity, serenity, and joy.

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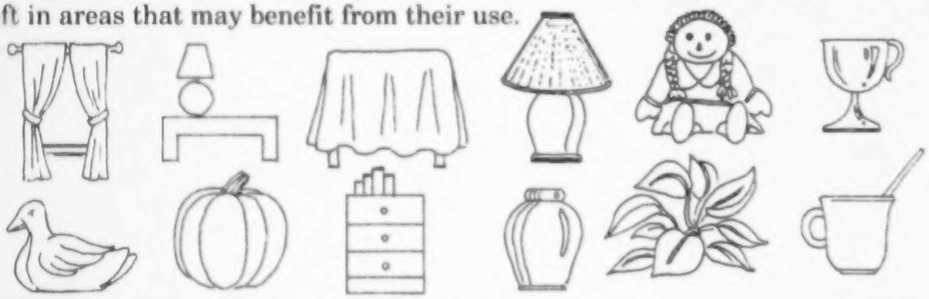
SPACE PRACTICE SHEET #1

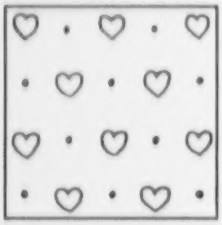
NAME ______________________ PERIOD ______ DATE __________

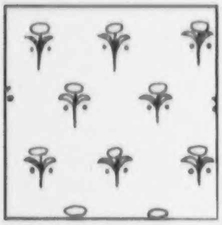
FILLING THE SPACE OF THE PICTURE PLANE / USING PATTERNS

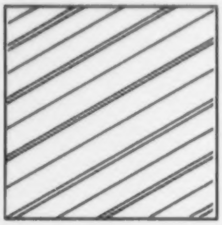
Learning to fill the entire space in the picture plane can help make your pictures appear natural and increase their interest.

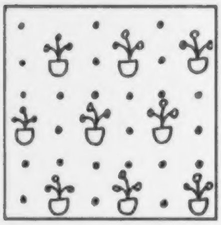
Select at least nine objects illustrated below and draw them in a realistic picture in the large box on the right. Show that all the space in the picture plane is important by filling it with positive shapes. Do not let the negative area dominate the picture. Be sure to vary the size of objects. Use the patterns at the left in areas that may benefit from their use.

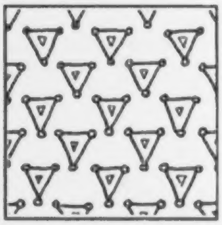












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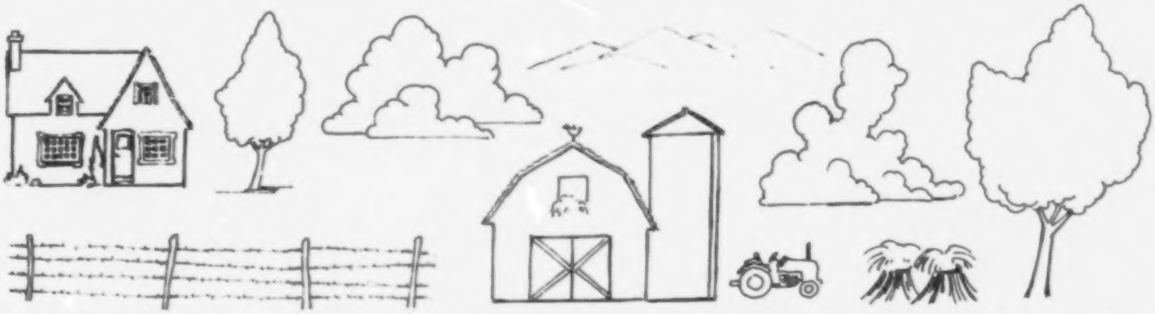
SPACE PRACTICE SHEET #2

NAME ______________________________ PERIOD ______ DATE __________

REPETITION / OVERLAPPING OBJECTS IN THE PICTURE PLANE

Use the small illustrations below to create a picture where objects *overlap* to create the illusion of depth. You may use the objects illustrated below or come up with some of your own. Draw every object so it is either in front or in back of another object. Also, draw some objects extending past the borders of the picture plane. Finally, *repeat* the objects several times in your picture.



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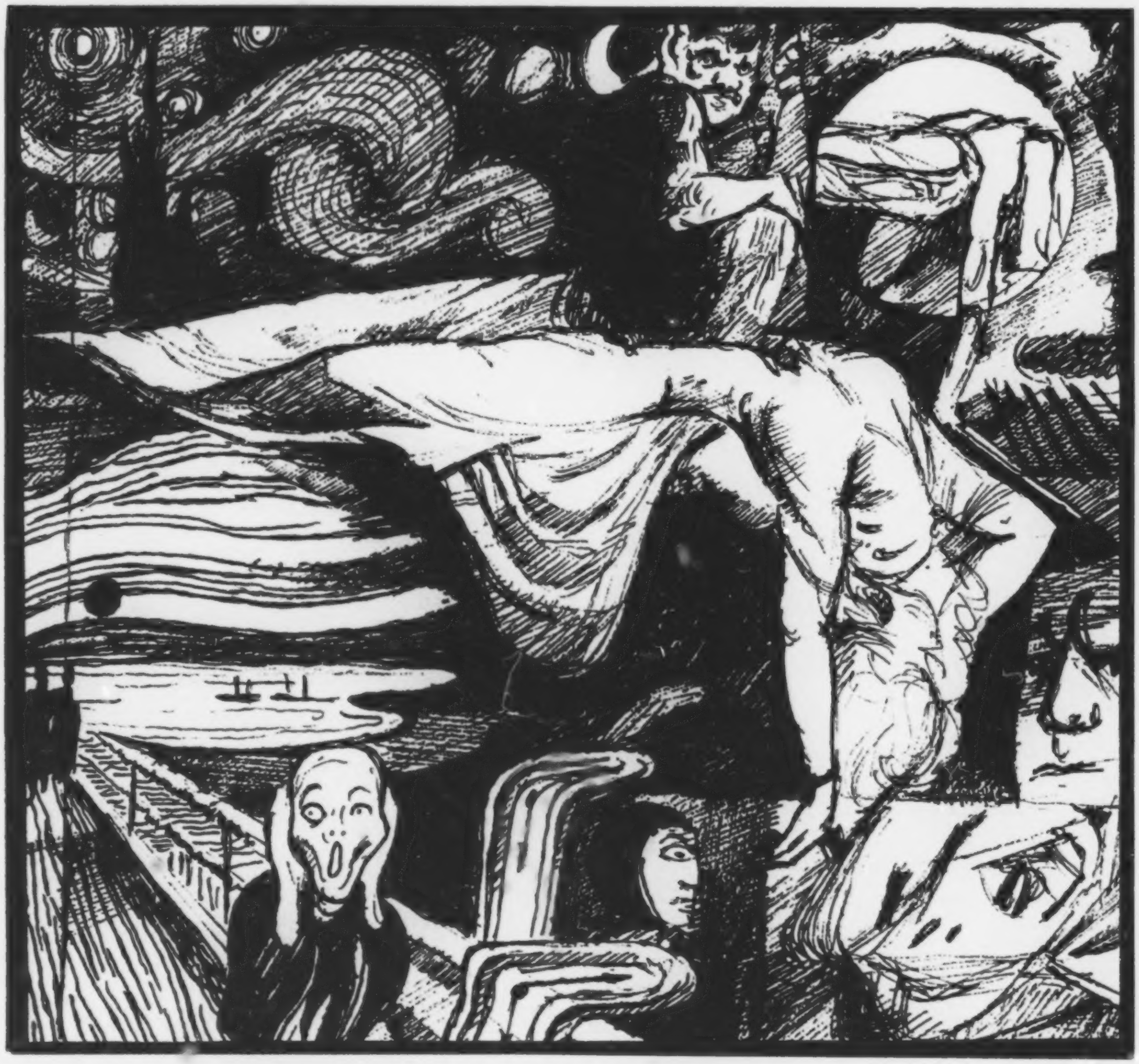
UNIT 2 • LESSON 2

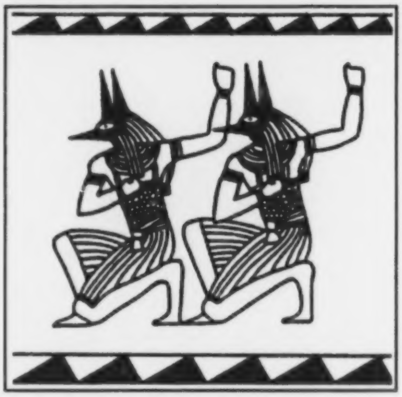
EXPRESSIVE PROPERTIES OF

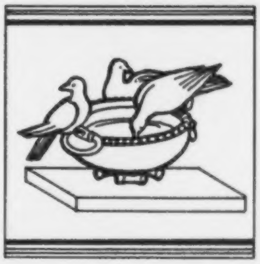
SPACE

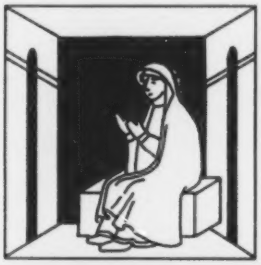
CONCEPT: Space has expressive potential and can portray ideas, moods, feelings, and values. Understanding the expressive properties of space can help to evaluate and appreciate works of art.

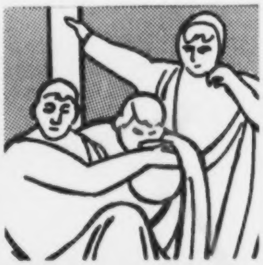


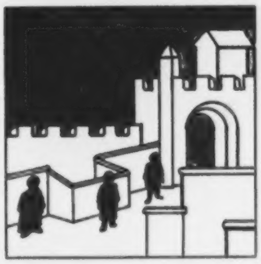
EXPRESSIVE PROPERTIES OF SPACE

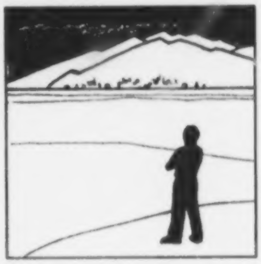


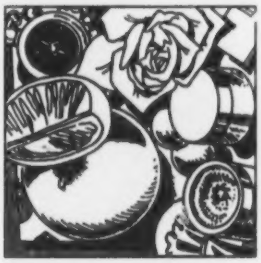












FLAT SHAPES ON A FLAT BACKGROUND

· FLATNESS / Flat shapes on a flat background lack depth. They act more as decoration and can remind us of wrapping paper or other decorated surfaces.

THREE DIMENSIONAL SHAPES ON A FLAT BACKGROUND

· SLIGHT DEPTH / Three-dimensional objects on a flat surface appear to have some dimension and begin to have depth. These can also remind us of decorated surfaces since the background is mostly flat.

ROOM-SIZED SPACE

· PRIVACY / Some pictures portray only the space contained in a room. We may experience the same emotion as we do when we step into a real room. The space is closed, more intimate, private, possibly even secret.

· SECURITY / Rooms can serve as security, protection, safety, comfort, peace, detachment from the world, or protection.

· CONFINEMENT / On the other hand, it may suggest confinement, a cell, or imprisonment.

· A TOMB / If the space is small it may convey a sense of claustrophobia, entombment, restriction, or inhibition.

SHALLOW SPACE

· LIMITATION / The idea of limited space is that we don't see everything, we can't see everything. Pictures with a shallow amount of space may evoke similar feelings as a room. If the scene is out-of-doors the space may portray a limited view of things, inhibition, limitation, short-sightedness, or closed-mindedness.

MODERATE SPACE

· CURTAIN / Some pictures portray moderate space. Figures and objects may be present in both the foreground and middle ground. A flat surface, or "wall," exists beyond the middle ground. The wall limits our view of the entire scene and it appears somewhat artificial. It may appear like a stage curtain behind actors on a stage. Such pictures can appear lacking, incomplete, shallow, limited, screened, or veiled. They do not appear completely realistic. We can imagine other dimensional objects such as people, buildings, etc., behind the screen.

COMPLETE SPACE

· REALITY / Some pictures create the illusion of complete depth and show space receding back to the horizon. There is a full degree of depth from the foreground to the background. The scene can appear real, entire, natural, complete, or full. It does not have anything hidden or secret. All is exposed.

CLOSE-UP

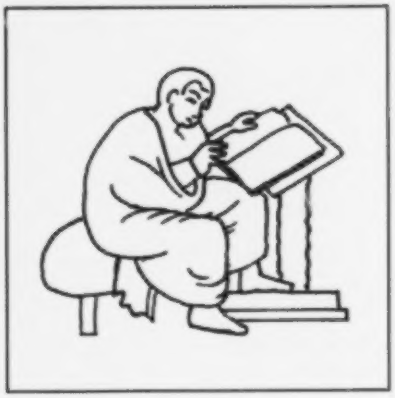
Sometimes artists severely limit the amount of space depicted in the picture. Pictures that look like a close-up photograph show a limited number of objects and a limited degree of space.

· INTIMACY / A close-up view of objects may suggest such things as intimate, private, or personal.

· INSPECTION / In some situations a close-up view may imply an inspection, audit, probe, analysis, or observation.

· RESTRICTION / The limited amount of space can suggest restriction, inhibition, limitation, or restraint.

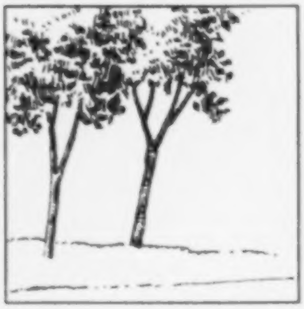
EXPRESSIVE PROPERTIES OF REPETITION

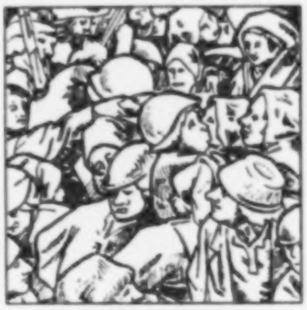


SINGLE FIGURES/SHAPES

· SOLITARY / Single figures or objects in a picture can portray a similar emotion as when we are by ourselves in a room or other setting. The situation can suggest being alone, isolated, quarantined, secluded, segregated, or solitary.

Depending on our state of mind, being alone can be either restful or lonely. Artists can use this situation to portray either emotion.





TWO FIGURES/SHAPES

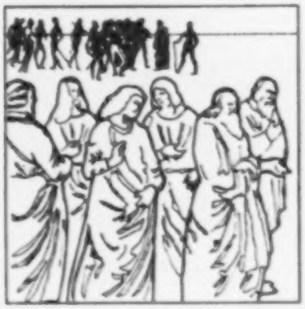
· COMPANY / Two figures or objects in a picture can suggest similar things as when we may be with someone else. It can suggest company, friendship, familiarity, or trust.

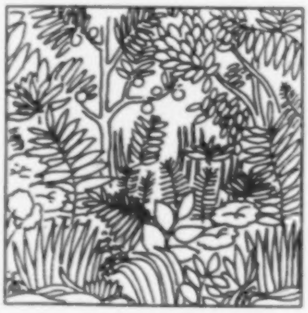
· THREAT / Whether the person is a friend or foe can have great impact on the situation. If the person is an enemy the scene may portray threat, confrontation, fright, or harm.

SEVERAL FIGURES

· SOCIAL / Several figures or objects in a picture can suggest a party, a celebration, or a social.

· COMMON / It is a common or typical occurrence, so it can appear natural, like everyday life, common, typical, or average.





MANY FIGURES/SHAPES IN A ROW

· REGIMENT / Many figures or objects lined up in a row can suggest something associated with the military. It can appear official, dignified, or stately.

· PARADE / It may be a parade, a spectacle, or exhibition. It may be people lined up to see such things as athletic events or movies. People line up to pay respect for the dead, such as a president. People line up to collect relief in the form of food or clothing.

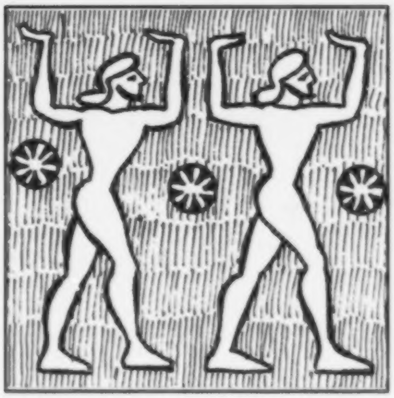
A GREAT MANY FIGURES/SHAPES

· EVENT / A great many figures or objects can suggest a huge event such as a war, congregation, celebration, or carnival. It can suggest an important event.

• MASS CONFUSION / The appearance of a great many people can suggest chaos, disarray, clutter, and confusion.

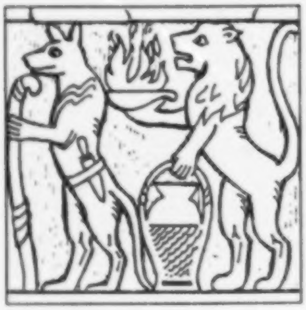
· JUNGLE / We can experience this kind of situation in a jungle or dense forest. It can appear dense, hard to move through, and our view may be obstructed.

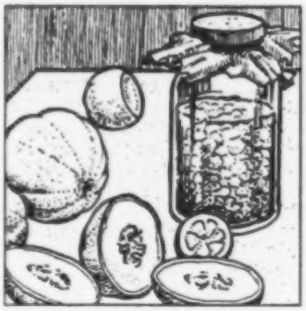
EXPRESSIVE PROPERTIES OF OVERLAPPING



LITTLE OR NO OVERLAPPING

· FLATNESS / Objects and figures drawn with little or no overlapping can give much the same visual impression as flat shapes on a flat background. They can appear like decoration. Such a picture can suggest things such as flatness, shallowness, little or no depth, openness, solitude, or isolation.





EDGES TOUCHING

· TANGENT / When objects are drawn so their edges touch it can create an unusual appearance. It can appear unnatural or strange. Visually it can make things appear to be related, have a kinship, be associated or connected in some way.

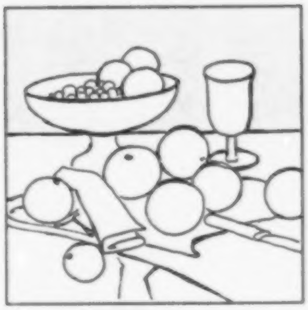
SLIGHT OVERLAPPING

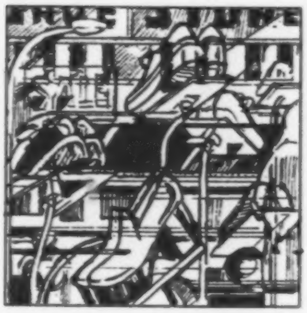
· SPACED OUT / Objects and figures that overlap slightly can give an impression of being sparse, spaced out, open, or bare.
Under some situations the effect may seem strange or uncommon.

GREAT AMOUNT OF OVERLAPPING

· SECRET / When objects overlap a great deal, the object in front hides or conceals the second object. This condition can suggest things such as eclipse, mystery, secret, spy, shadow, or concealment. A great amount of overlapping can suggest the unknown, an enigma, or a riddle. It has qualities of the occult.

· GAME / Childrens' games many times involve hiding from a playmate, thus it can suggest a game or playfulness.





DOUBLE IMAGE

· FUSION / Some pictures show objects that appear to fuse into one image or create layers and produce a double image. This variation of overlapping suggests the act of uniting, fusing, merging, blending.

· SEEING DOUBLE / It can be visually confusing or like seeing double.

ART CRITICISM PRACTICE SHEET

NAME ______________________ PERIOD ________ DATE ____________
TITLE OF WORK ______________________ ARTIST ____________________

Select a painting by a master and describe its contents by completing the sentences below. Be as accurate as you can. Write statements that are factual and descriptive. Additional comments may be written on the back of the paper.

DESCRIPTION

People and objects

I see ______________________
____

I see ______________________
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I see ______________________
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I see ______________________
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I see ______________________
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I see ______________________
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I see ______________________
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I see ______________________
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Shape

I see ______________________
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I see ______________________
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I see ______________________
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I see ______________________
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I see ______________________
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I see ______________________
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I see ______________________
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I see ______________________
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Space

I see ______________________
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I see ______________________
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I see ______________________
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I see ______________________
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I see ______________________
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I see ______________________
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I see ______________________
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I see ______________________
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I see ______________________
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I see ______________________
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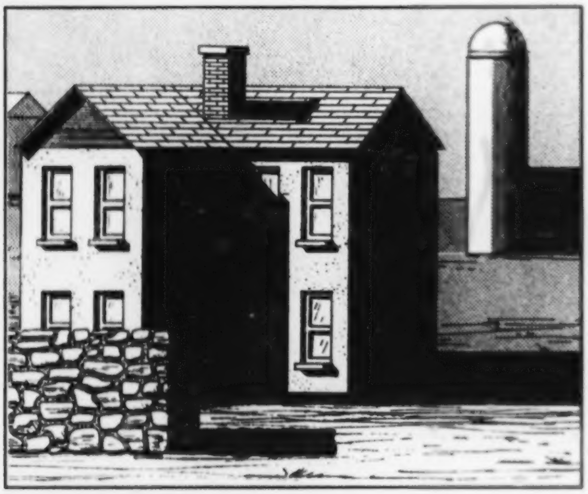
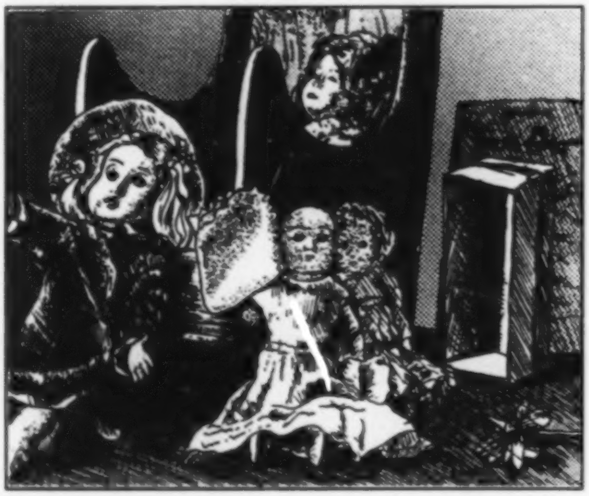
ART AESTHETICS PRACTICE SHEET

NAME ______________________________ PERIOD ______ DATE ________

PICTURE A



PICTURE B



Examine the two pictures illustrated above. If both artists intended to portray a feeling of privacy or secrecy in their picture, which one do you feel is more successful? Circle the letter on the first line below and explain your answer in the space provided. Additional comments may be written on the back of the paper.

Picture A. Picture B. ____

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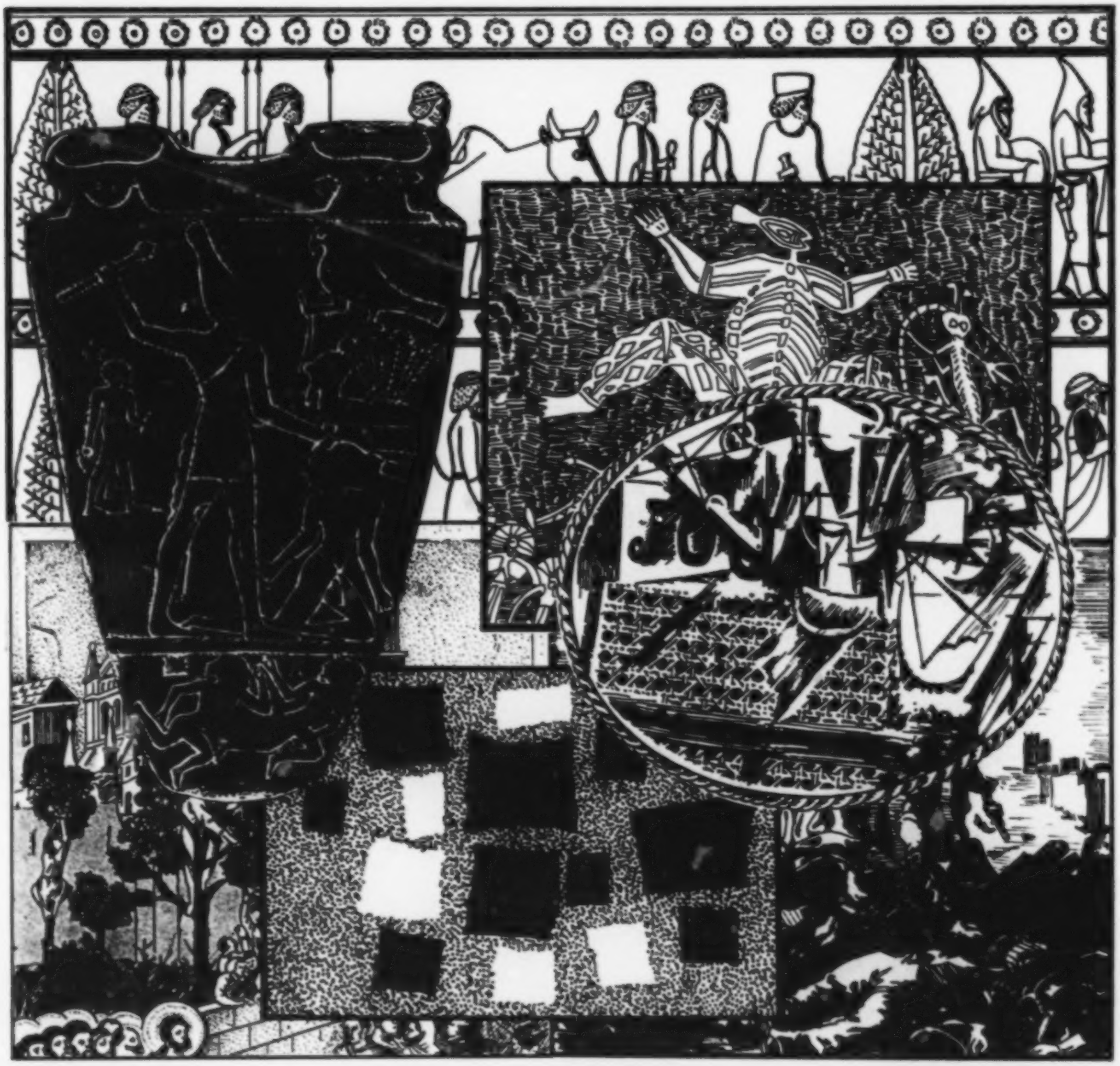
A HISTORICAL LOOK AT
SPACE

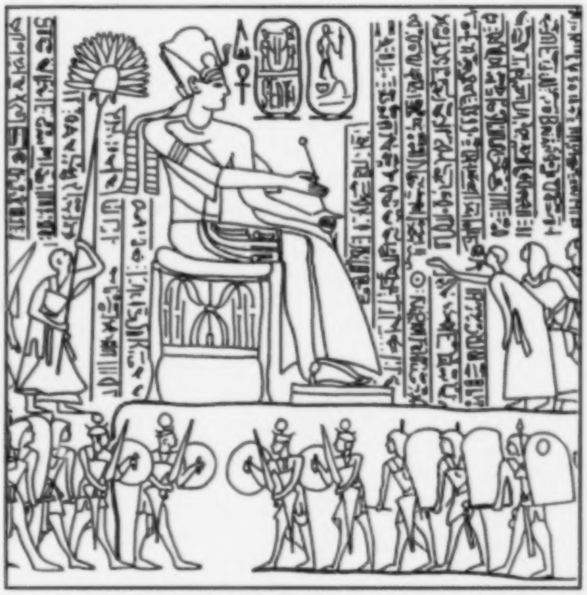
CONCEPT: Artists in each major art period used space in their own way. How shape has been used in an artwork can help identify a specific period of time, culture, or artistic style.



THE ANCIENT WORLD

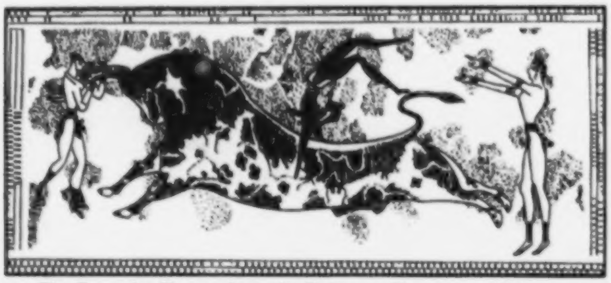
MINIMAL SPACE • From their drawings, the ancients do not appear concerned with trying to portray any great amount of three-dimensional space in their artwork. A slight mount of depth is created when one figure overlaps another; however, the depth shown is minimal. Overlapping is common in many ancient artworks but the amount of space created is very shallow.

EGYPTIAN \ FLAT • Many Egyptian pictures show flat shapes of figures on a flat background. Some overlapping occurs, but the overall feeling is very flat.

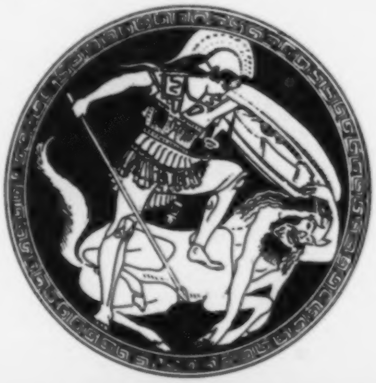


The Battle of Kadesh recorded on the Rameses Temple at Abu Simbel, c. 100 B.C.

GREEK \ MINIMAL SPACE • By 490 B.C. the Greeks started to create works of art that had a shallow amount of depth. The space in the pictures appears to be more natural than any seen prior to this.

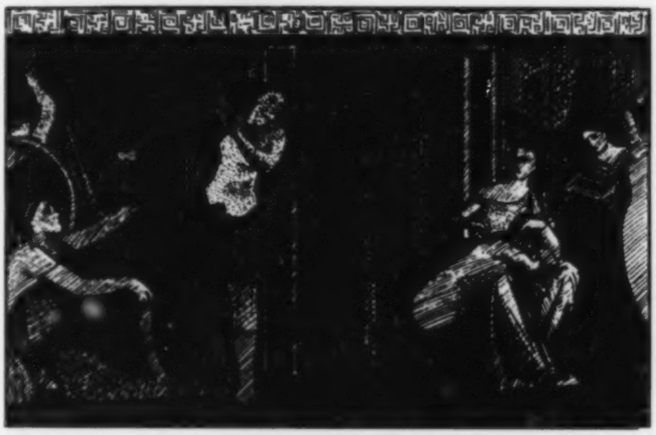


The Toreador Fresco, from the Palace at Knossos, c. 1500 B.C.



Lapith and Centaur,
c. 490-480 B.C.

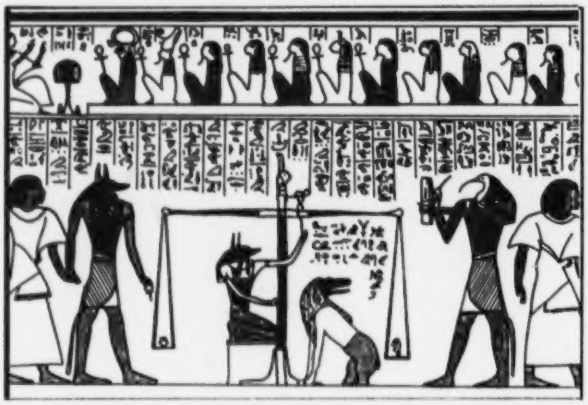
ROMAN \ SHALLOW SPACE • When Mount Vesuvius erupted and covered the city of Pompeii, Italy (79 A.D.), several examples of Roman wall paintings were preserved. From *The Villa of the Mysteries* (c. 50 B.C.) we see that the Romans also overlapped several figures to create some appearance of depth, but again the illusion of dimensional space was very slight. We perceive only a few feet at best. We must remember that even though the pictures were of people and objects, the paintings were for decoration, like many of the examples that have survived from ancient times.



The Villa of the Mysteries, c. 50 B.C.

BEST COPY AVAILABLE

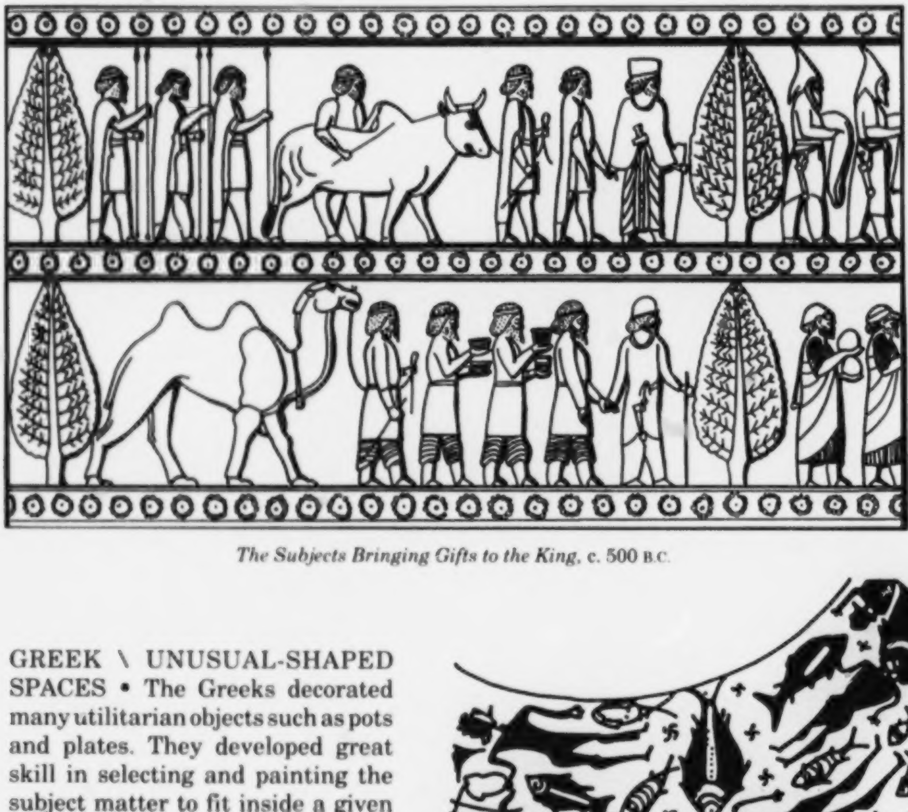
Much of the surviving art of ancient cultures was created either for decorative purposes or for the glorification of the current ruler. Artworks from various cultures show that ancient artists filled the two-dimensional space in the picture in similar ways. Most of them show figures placed side by side filling the picture area. The figures were flat, having little or no dimension, and were placed on a flat background.



Psychostasis of Hu-Nefer

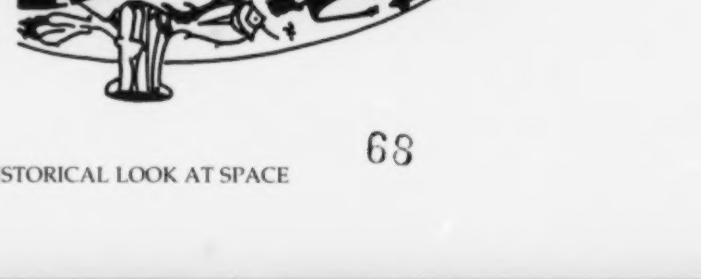
EGYPTIAN \ ROWS • Remember, much of what we think of as Egyptian pictures is actually their written language (called hieroglyphics). The Egyptians filled the space in these "pictures" much the same way we would use space to write a letter. The space was divided into lines (called registers), and figures were placed on them to stand for words, syllables, or sounds.

PERSIAN \ ROWS • The Persians decorated the Audience Hall of Darius with a series of repeated figures. Some of the figures were similar in appearance, while others had exactly the same shape and pose and were repeated exactly.



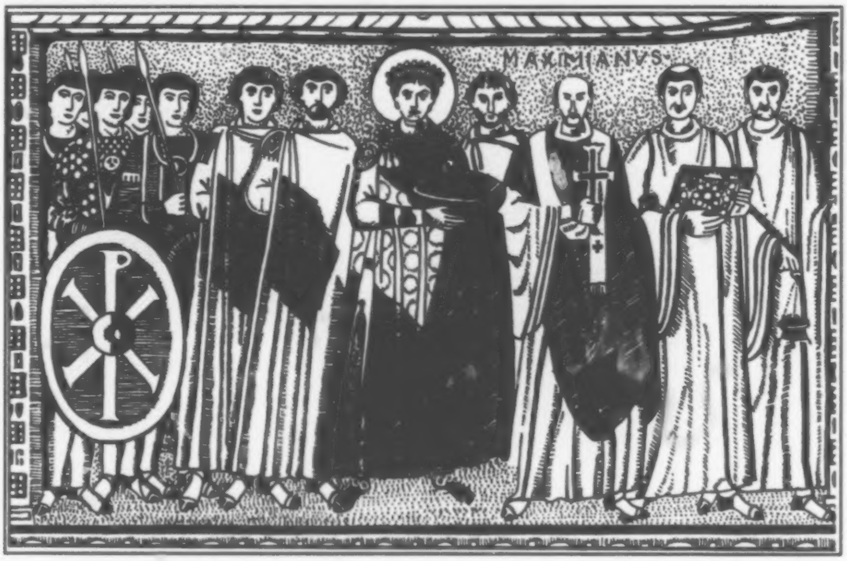
The Subjects Bringing Gifts to the King, c. 500 B.C.

GREEK \ UNUSUAL-SHAPED SPACES • The Greeks decorated many utilitarian objects such as pots and plates. They developed great skill in selecting and painting the subject matter to fit inside a given space. Utilizing a given space may have been the first problem that required a people to seriously consider the composition of space.



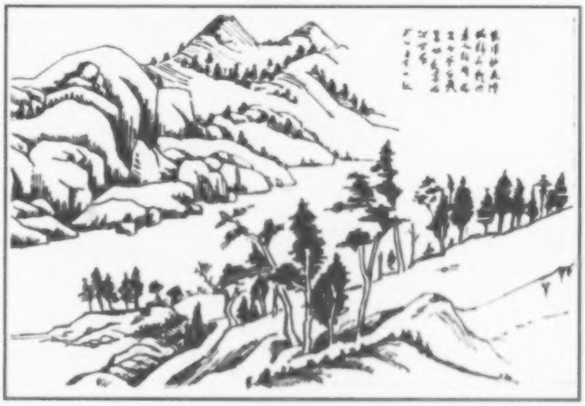
MIDDLE AGES

EUROPE \ 2-D WALL DECORATION • As more and more Christian churches were built after the decline of the Roman Empire (c. 200 A.D.), a great need to decorate the inside of the buildings arose. Artists were given the task of creating mosaics or paintings on the inside walls of the churches. A mosaic is a picture made of small pieces of glass glued to a wall. Paintings may have been frescoes (in wet plaster), or they may have been painted with encaustic (wax). Religious figures, symbols, and decorative motifs were used to fill the spaces throughout the church. In some cases mosaics were used to fill the wall space of the entire church. Often artists had to create the pictures on parts of the church that were narrow and curved, including the ceiling. Many of the pictures contained figures that represented important religious individuals, such as the Empress Theodora (seen below). They were arranged in much the same way figures were arranged in the ancient world. The figures are placed side by side in a row with the most important figure in the center.



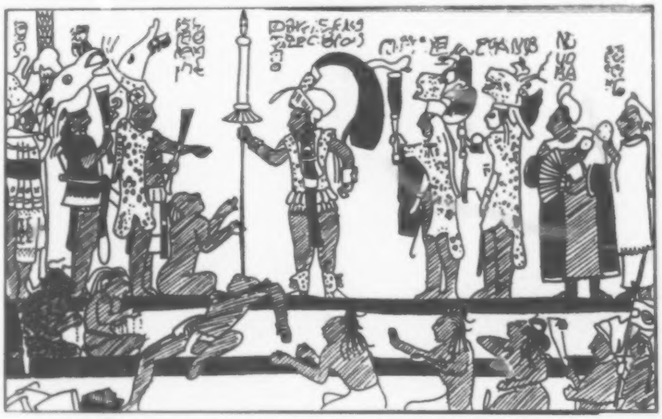
Emperor Justinian and His Attendants, c. 547.

CHINA and JAPAN • The amount of space portrayed in the drawing from China and Japan varies. Some pictures, such as the landscape below, show a great amount of depth, while others show only figures on a flat background.



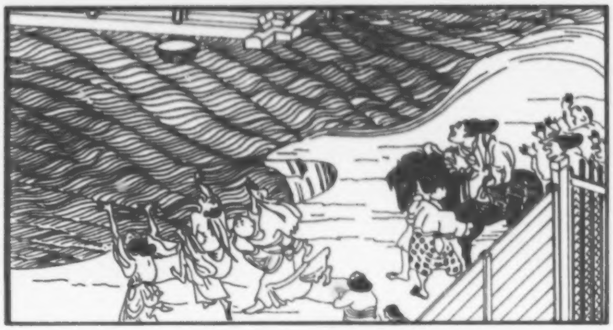
Huang Kung-wang, *Dwelling in the Fu-ch'un Mountains,* 1347-1350.

MESOAMERICA • Artists from Mesoamerica did not portray much space. The illustration below is from the Temple of the Warriors in Chichén Itza (sixth century). The figures are spaced evenly on the picture plane. Some are overlapping slightly, but the overall appearance is essentially flat.



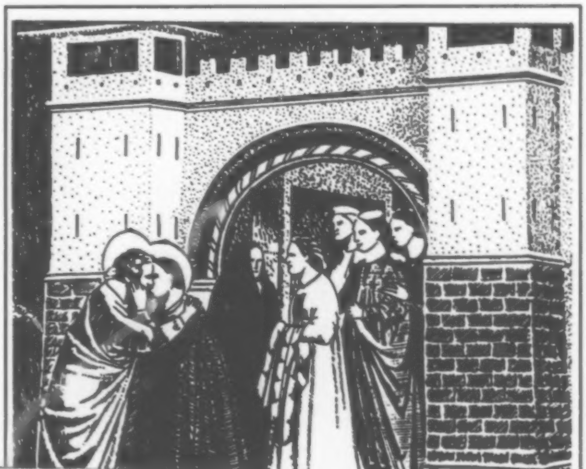
Mural from the Temple of the Warriors, sixth century.

JAPAN \ LIMITED SPACE • During this historical period Japanese artists typically portrayed a limited amount of space in their pictures. This scene shows a group of greedy people chasing a flying golden bowl. The picture is drawn looking down at the people so as to see only the ground. This viewpoint limits the amount of space in the picture. However, many pictures drawn during this time by Japanese artists created similar scenes where only a shallow amount of depth is portrayed.

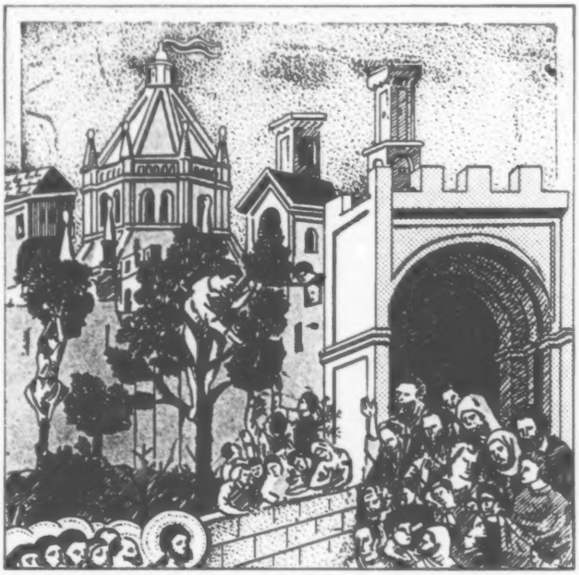


Detail of The Shigisan Engi, late twelfth century.

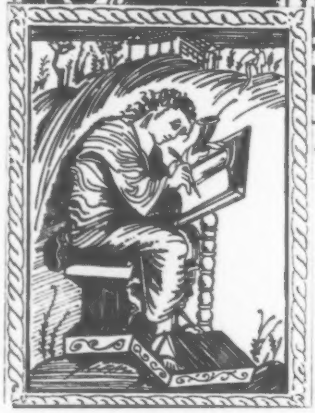
EUROPE \ REALISM HELPED TO CREATE MORE 3-D SPACE • At the beginning of the Middle Ages artists were not able to portray deep three-dimensional space. Many pictures show figures located in the foreground and the middle ground, but the background appears as a flat wall. The picture above shows only enough space to fit the people and a few objects behind them. By the end of the Middle Ages artists had begun to depict more space in the picture plane. Artists like Giotto (1266-1337) and the Lorenzetti brothers (1319-1348) showed a great interest in space, and many of their pictures portray a considerable amount of space. People and objects have been painted in the foreground and the flat "wall" of the picture plane has the illusion of being pushed back, showing a degree of space never portrayed in paintings before this time.



Giotto, *The Meeting of Joachim and Anna*, c. 1305.



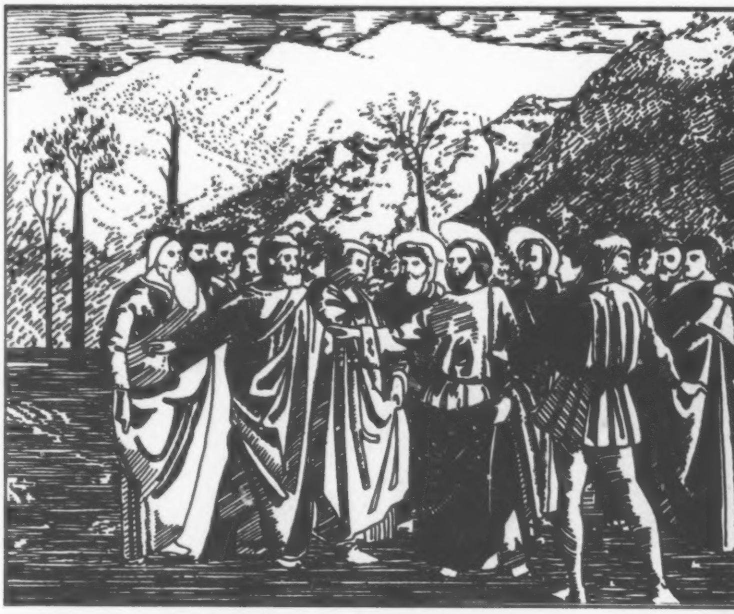
Duccio, *Christ Entering Jerusalem*, 1308-1311.



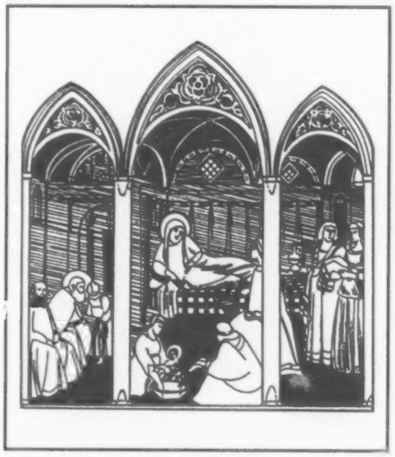
St. Matthew, from the *Gospel Book of Charlemagne*, c. 800-810.

THE RENAISSANCE

EUROPE \ THE "WINDOW" OF THE WORLD • One of the aims of the Renaissance (c. 1400-1700) was to revive the thinking and art of the Greeks. Writers during the Renaissance wanted to speak with the eloquence and precision that they thought existed with the Greeks. Physicians admired the anatomical books of the ancients, some of which were more accurate than those of the Middle Ages. However, they found some of the texts to be incorrect when they compared the information against what they saw with their own eyes. The people during the Renaissance began to rely on the evidence they gained by firsthand observation. Artists also began to look at and understand what they saw in nature. Because of this new attitude, desire, and confidence, the artists were able to paint pictures that show a great amount of three-dimensional space. The picture plane became a "window" to the world. The ability to portray deep or complete space was developed during the Renaissance. Masaccio (1401-1428) was one of the first artists to achieve an appearance of deep space. Artists had learned to draw objects that appear three-dimensional. With the invention of linear perspective, space could be drawn to appear dimensional (with mathematical precision) just the same as with solid forms.

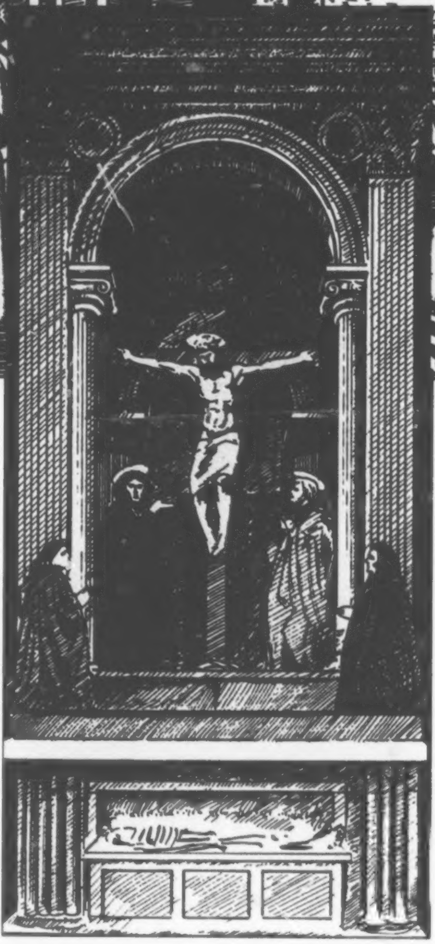


Masaccio, *The Tribute Money*, c. 1427.



Pietro Lorenzetti,
The Birth of the Virgin, 1342.

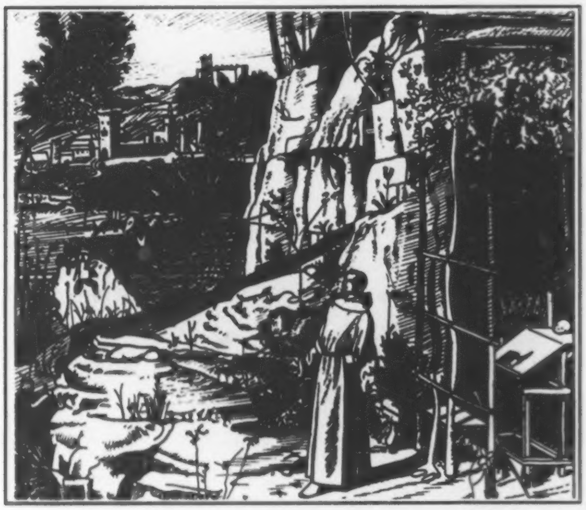
A particular type of composition emerged in the fourteenth century portraying only the space of a room. Rooms and room-sized space will take on a special meaning in the history of art and will occur frequently from this time on. In the modern era, artists will take this idea and use it for abstract purposes. See Pablo Picasso's *Three Musicians*.



Masaccio, *The Holy Trinity*, c. 1428.

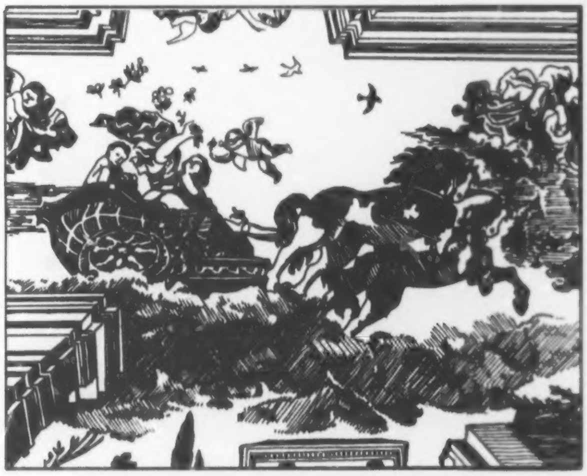
BEST COPY AVAILABLE

EUROPE \ COMPLETE DEPTH • By the year 1485, artists could create the illusion of complete depth and space from the foreground to the background clear to the horizon. The flat "wall" behind figures and buildings in the art of the Middle Ages had finally disappeared. The picture plane had truly become an illusion of a window looking out toward the vast horizon as far as the eye could see.



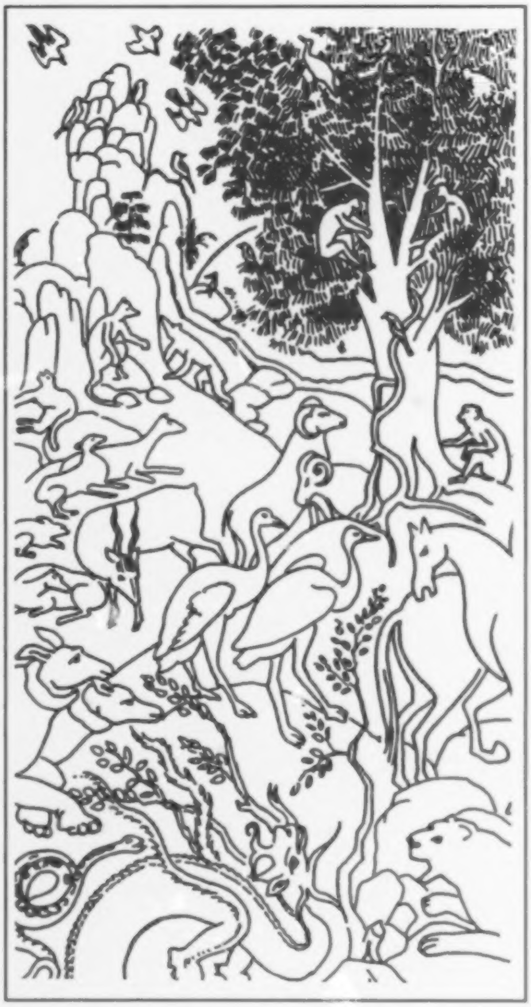
Giovanni Bellini, *St. Francis in Ecstasy*, c. 1485.

EUROPE \ UNLIMITED SPACE • Toward the end of the Renaissance (during the Baroque period 1600-1700) artists were able to create the illusion of unlimited space. Many paintings on the ceilings of churches had the appearance of unlimited space. Figures and animals in such pictures seem to fly upward toward heaven.



Guido Reni, *Aurora*, 1613-1614.

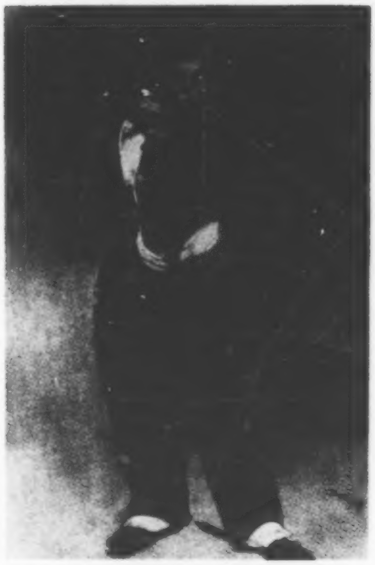
PERSIAN / ACCURATE SHAPES AND MINIMAL SPACE • The shapes of animals are stylized yet accurately drawn. Though the animals overlap, the picture does not create a great illusion of depth. The work appears to be essentially for decoration. Background mountains and trees give the picture a slight appearance of space and depth.



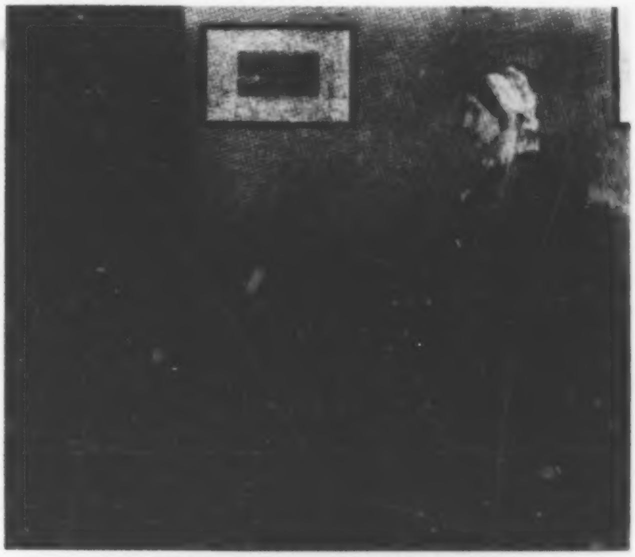
The School of Jahangir, *The World of Animals*, early 17th century.

THE MODERN WORLD

EUROPE \ BACK TO FLAT • The Renaissance idea of the picture plane as a window to the world changed during the modern world. An artist named Edouard Manet (1832-1883) redefined the idea of space in the picture plane and reminded other artists (and the public) that a canvas is a flat surface and a painting is made of colored shapes or patches. The three examples below represent the reduction of depth in the picture plane that occurred during the modern world.

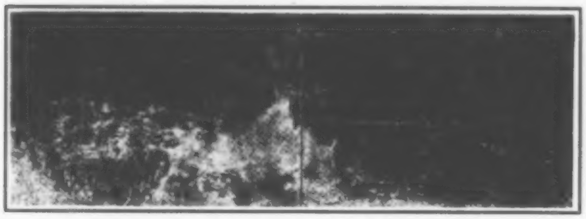


Edouard Manet, *The Fifer*, 1866.



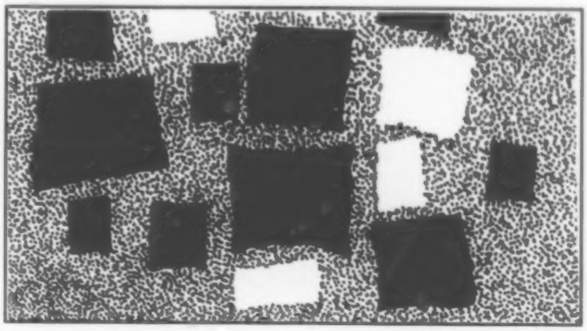
James Whistler, *Arrangement in Black and Grey, The Artist's Mother*, 1871.

EUROPE \ THE "FIELD" PAINTING • Artists such as Camille Pissaro (1830-1903) and Claude Monet (1840-1926) introduced a new kind of painting during the modern world called the field painting. A field painting is a landscape painting that shows only the ground and none of the sky. In Monet's painting the "field" is his lily pond.



Claude Monet, *Sea Roses*, c. 1900.

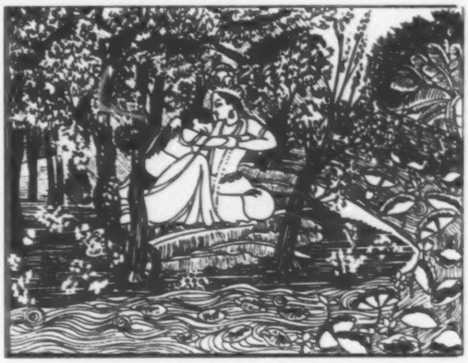
EUROPE \ FLAT SPACE • Many artists during the modern world chose to work with flat shapes on a flat picture plane. They reduced the number of conceptual elements to the most primary and essential ones. With these simple elements they were free to explore other possibilities of composition and expression. The picture below is an example of one artist's use of flat shapes and flat space.



Hans (Jean) Arp, *Collage with Squares Arranged According to the Laws of Chance*, 1916—1917.

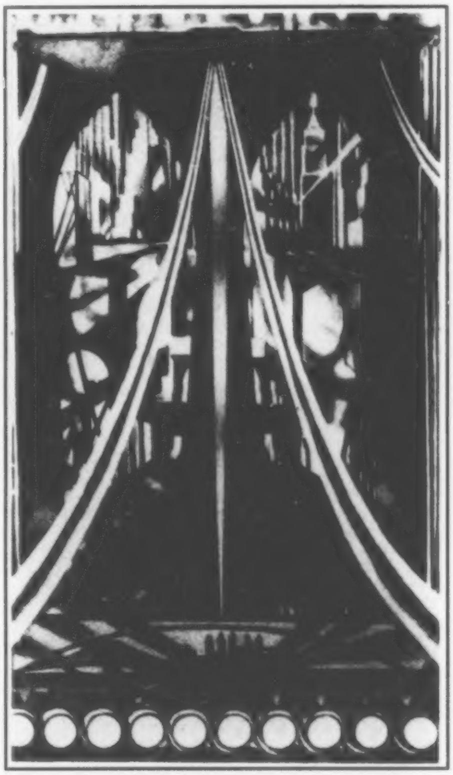
THE MODERN WORLD

INDIA • Many drawings from India show that artists were able to portray a great amount of space in the picture plane. The illustration at the right shows a portion of *Krishna and Radha in a Pavilion* (1760). Trees can be seen beyond the pavilion and clouds can be seen in the sky.



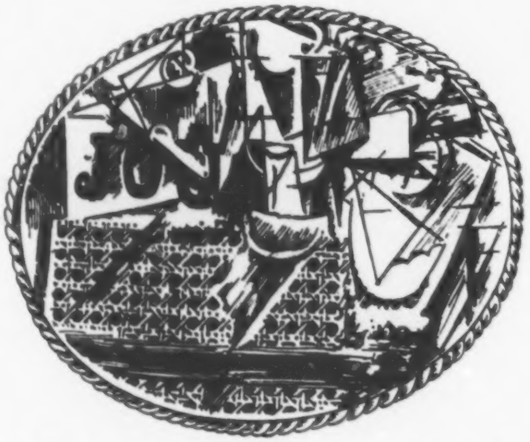
Hindu Dieties Krishna and Radha in a Grove, c. 1780.

UNITED STATES \ CELLS OF SPACE • Joseph Stella (1880-1946) created the idea of cells of space in paintings such as *The Brooklyn Bridge*. Some of the cells (or pockets) appear to open up shallow spaces while others open up to the illusion of infinite space.



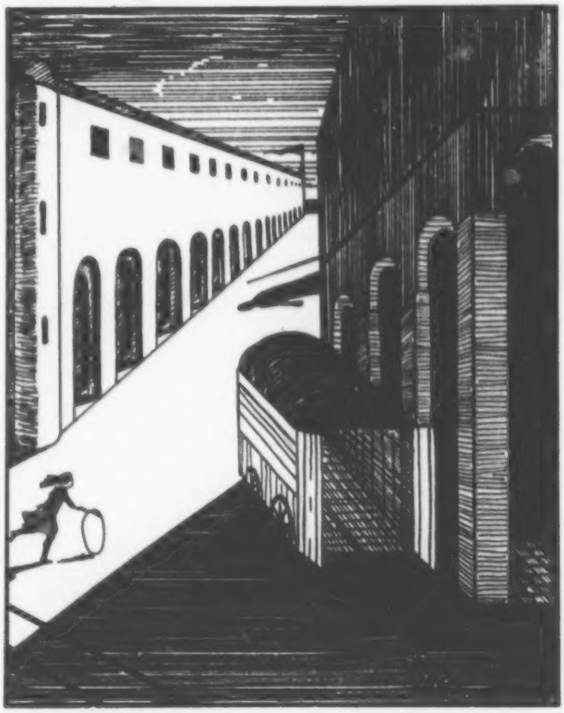
Joseph Stella, *The Brooklyn Bridge*, c. 1917.

EUROPE \ SPACE "UP FRONT" • One of the landmarks of space was created by Pablo Picasso (1881-1973) and Georges Braque (1882-1963). The creation of the collage cubism style began using a different type of space never seen before in art—the space in front of the picture plane.



Pablo Picasso, *Still Life with Chair Caning*, 1911—1912.

WESTERN \ EUROPE \ WARPED SPACE • The Surrealists such as Giorgio de Chirico (1888-1978) created the illusion of space being warped.



Giorgio De Chirico, *Mystery and Melancholy of the Street*, 1914.

A HISTORICAL LOOK AT SPACE
PRACTICE SHEET

NAME ______________________________ PERIOD ______ DATE ________

CHRONOLOGY • The word phrases in columns a and b are found in the text aligned with the second colored bar on the TIME LINE. A historical event or an important person in history is listed in column c. Use the TIME LINE to identify which of the three items in each question occurred **first** and write the letter in the space provided in the first column. It may be helpful to write the name of the picture above the phrase and the date it was created.

_____ 1. a. a vast empty landscape b. minimal amount of depth c. Caesar Augustus, Emperor of Rome

_____ 2. a. convincing degree of space b. space reached to ... God c. television

_____ 3. a. vast empty landscape b. space in front of the picture plane c. Solomon

_____ 4. a. background plane "pushed back" b. stretch to infinity c. Emperor Constantine

_____ 5. a. vast empty landscape b. foreground and middle ground c. first Bible printed

_____ 6. a. "window to the world" b. convincing degree of space c. first photographs

_____ 7. a. minimum amount of depth (foreground only) b. space reached to ... God c. Kublai Kahn

_____ 8. a. reduction of three-dimensional space b. background plane "pushed back" c. Early Indian art (American N.W.)

_____ 9. a. space in front of the picture plane b. foreground and middle ground c. Cortez

_____ 10. a. "window to the world" b. stretch to infinity c. French Revolution

_____ 11. a. flat shapes on a flat background b. reduction of three-dimensional space c. Hitler and the Nazi party

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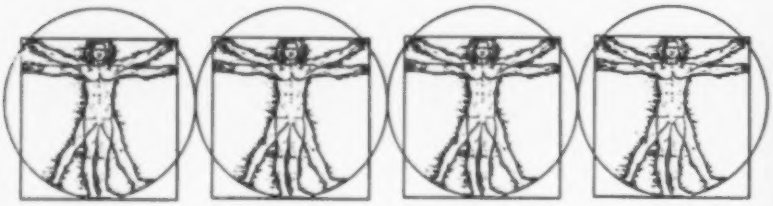
STUDENT MATERIALS



UNIT

3

VALUE

Lesson 1

SENSORY PROPERTIES OF VALUE
HOW MASTERS USED VALUE
GUIDED PRACTICE SHEETS

Lesson 2

EXPRESSIVE PORPERTIES OF VALUE
GUIDED PRACTICE SHEETS

Lesson 3

A HISTORICAL LOOK AT VALUE
GUIDED PRACTICE SHEETS

UNIT 3 • LESSON 1

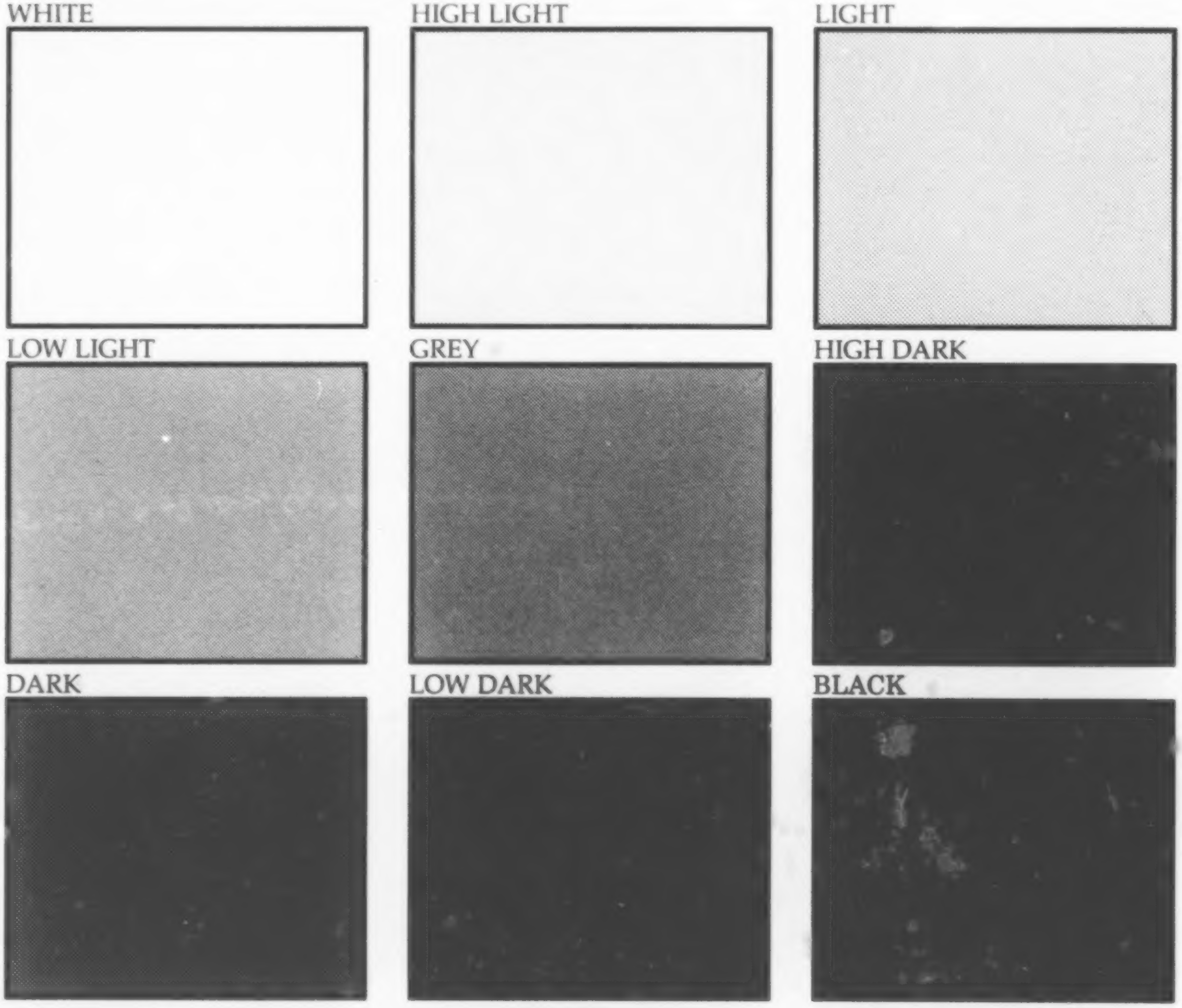
SENSORY PROPERTIES OF

VALUE

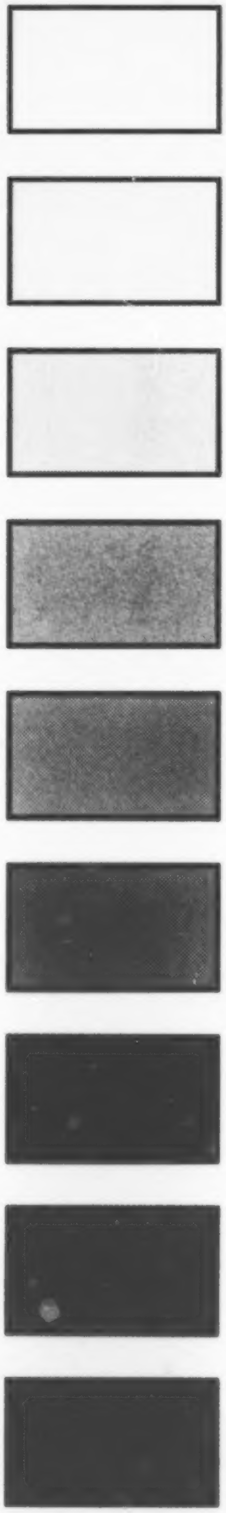
CONCEPT: All objects have a specific lightness or darkness. The lightness or darkness of an object is called value. An object's value can be identified and reproduced in a drawing.

VALUE SCALE

There are a great number of gradations in value that can be seen with our eyes. Variations of lightness and darkness range from black to white with a great number of gradations in between. The nine steps in the value scale represent all values that can be seen by the human eye.


WHITE
HIGH LIGHT
LIGHT
LOW LIGHT
GREY
HIGH DARK
DARK
LOW DARK
BLACK

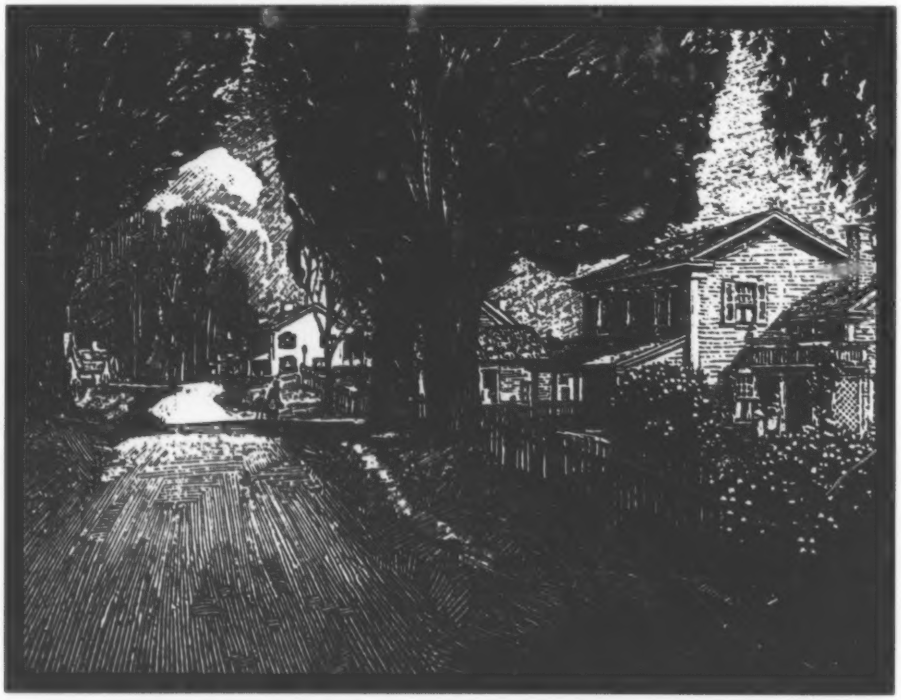
A WIDE RANGE OF VALUE



1. In art the word *value* means *lightness* and *darkness.*

2. Value is one of the three characteristics of color, the other two are hue and intensity. Remember, value and color are different! The word *color* refers more to an objects hue—in other words, its redness, blueness, etc. Value refers to a color's darkness or lightness—such as dark red or light red.

3. We perceive a wide range of values in nature. Everything has a value that is somewhere on the continuum from white to black. This continuum of value can be thought of in terms of a value scale like the one on the first page. It can also be thought of in terms of a percentage ranging from white being 0%, gray being 50%, and black being 100%.



Learning to perceive the value of an object is an essential skill for an artist. This will be important for you also, so start looking at things in terms of *value* and not *color*. You can turn off the color on your T.V. set, and you can do the same thing with color in your mind. Try it! It is about the same thing as what a camera does when it records things in black and white. Just mentally turn off the color and start looking at things in black and white.

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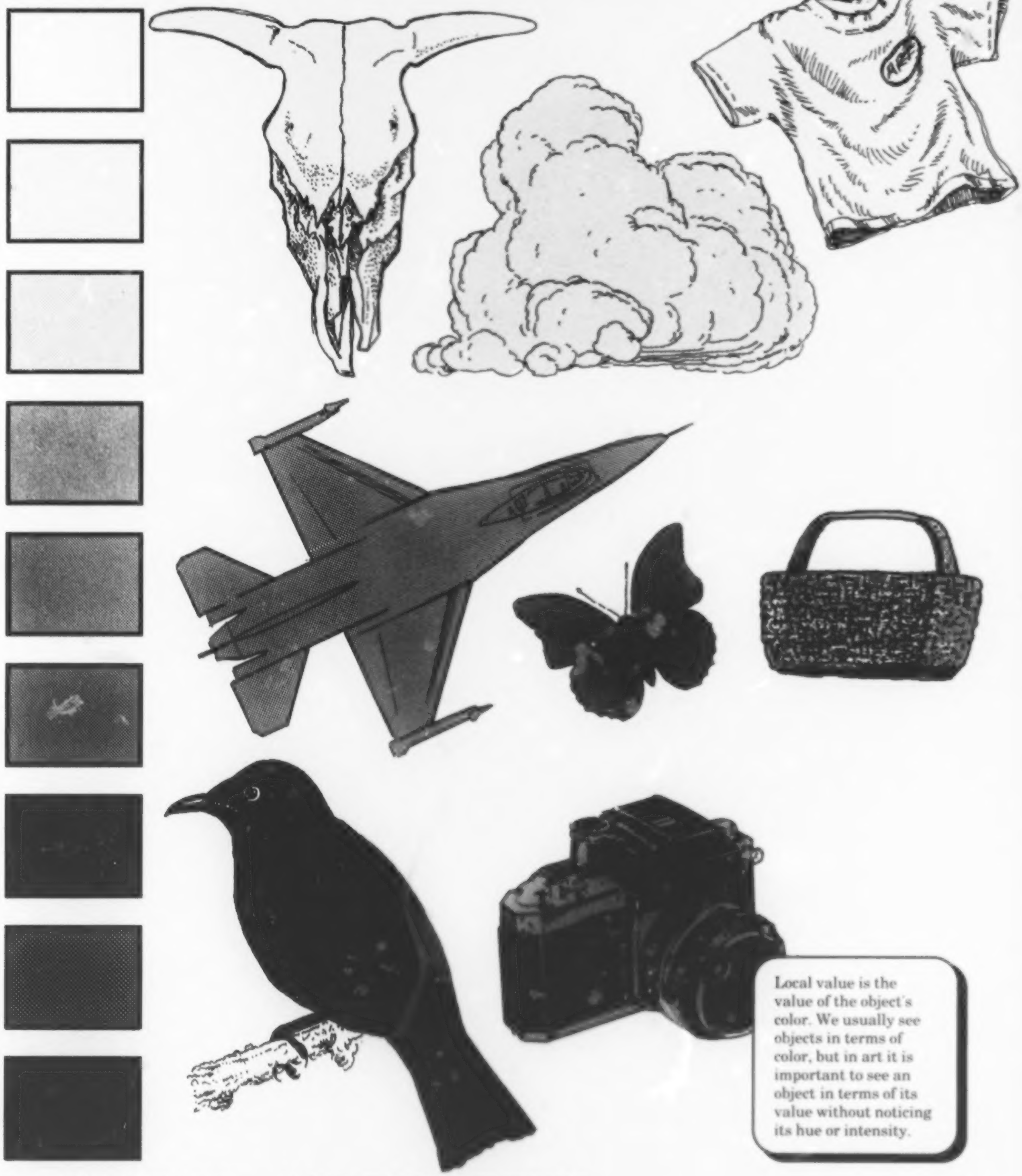
LOCAL VALUE

4. Each object has it own value. This inherent value is called *local value* or *local tone.* All objects in nature have pigments that determine their value. In the illustration below, some objects are light in value, some are middle in value, and some are dark in value.

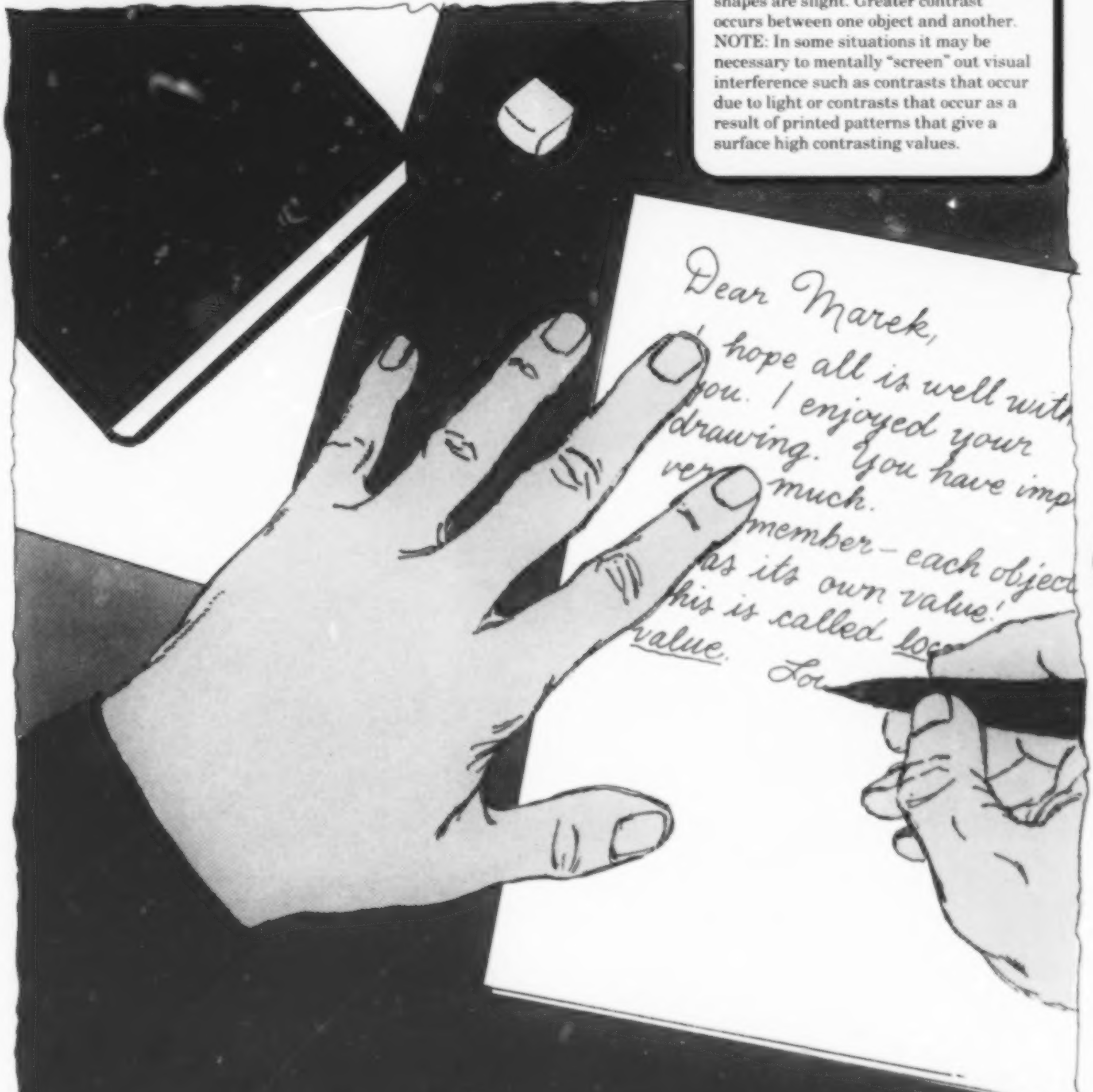


Local value is the value of the object's color. We usually see objects in terms of color, but in art it is important to see an object in terms of its value without noticing its hue or intensity.

LOCAL VALUES—EVEN VALUES

5. Local values tend to be *even* values. Almost all objects have variations of value within their shape. However, these values tend to be more similar than different.

This picture shows the essential nature of local values. Values are even and variations within shapes are similar to the base or local value. Contrasts within shapes are slight. Greater contrast occurs between one object and another. NOTE: In some situations it may be necessary to mentally "screen" out visual interference such as contrasts that occur due to light or contrasts that occur as a result of printed patterns that give a surface high contrasting values.


Dear Marek,
hope all is well wit
ou. I enjoyed your
drawing. You have imp
ve much.
member—each objec
as its own value.
his is called lo
value. Lo

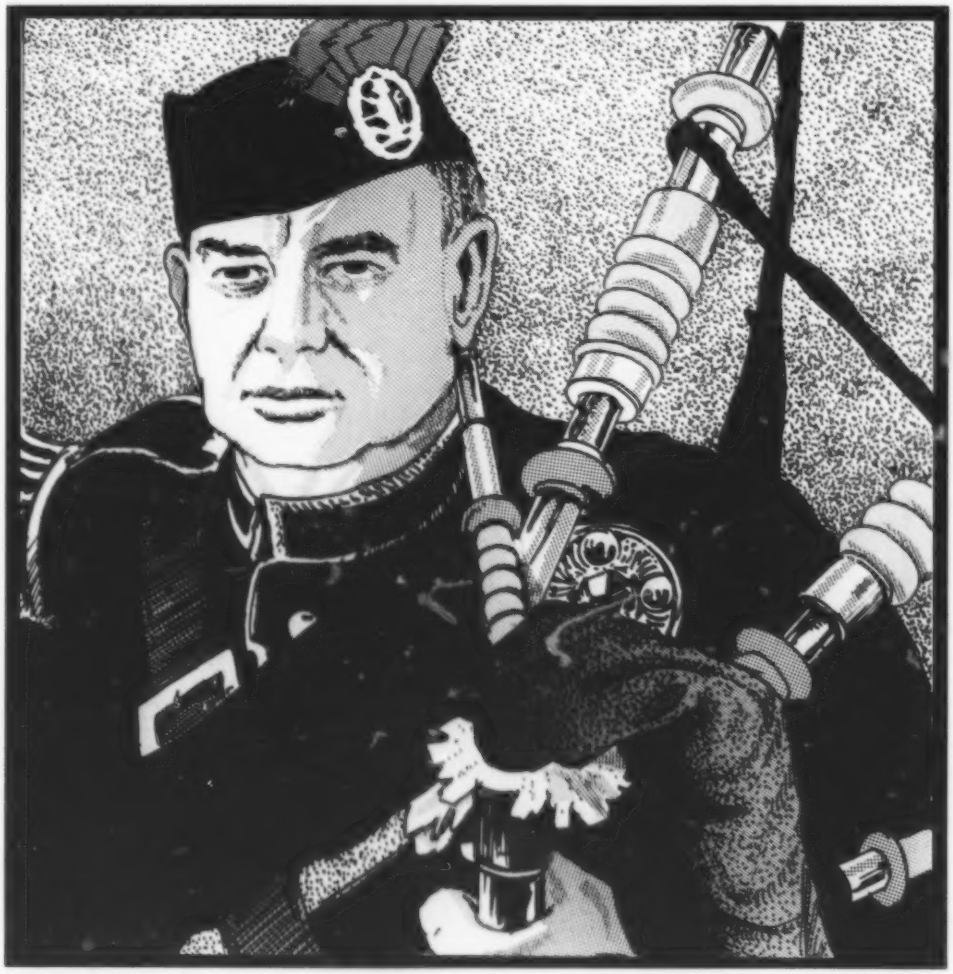
This idea can be very helpful to beginning art students. Recording the local value of an object without the effects of such things as light or texture is the most fundamental skill for value drawing.

VARIATIONS WITHIN OBJECTS

6. Slight variations of value tend to occur within an object's shape. The local value of an object is seldom completely flat with absolutely no variations at all.

7. When variations of value occur on the inside of a shape, the local value tends to determine the range and strength of contrast. For example, if the local value of an object is dark, the variations of value within it will be near dark; if the object is light, the variations of value within it will be near light, etc.

REMEMBER: It may be necessary to mentally "screen" out visual interferences such as contrasts that occur due to light or contrasts that occur as a result of printed patterns that give a surface high contrasting values.



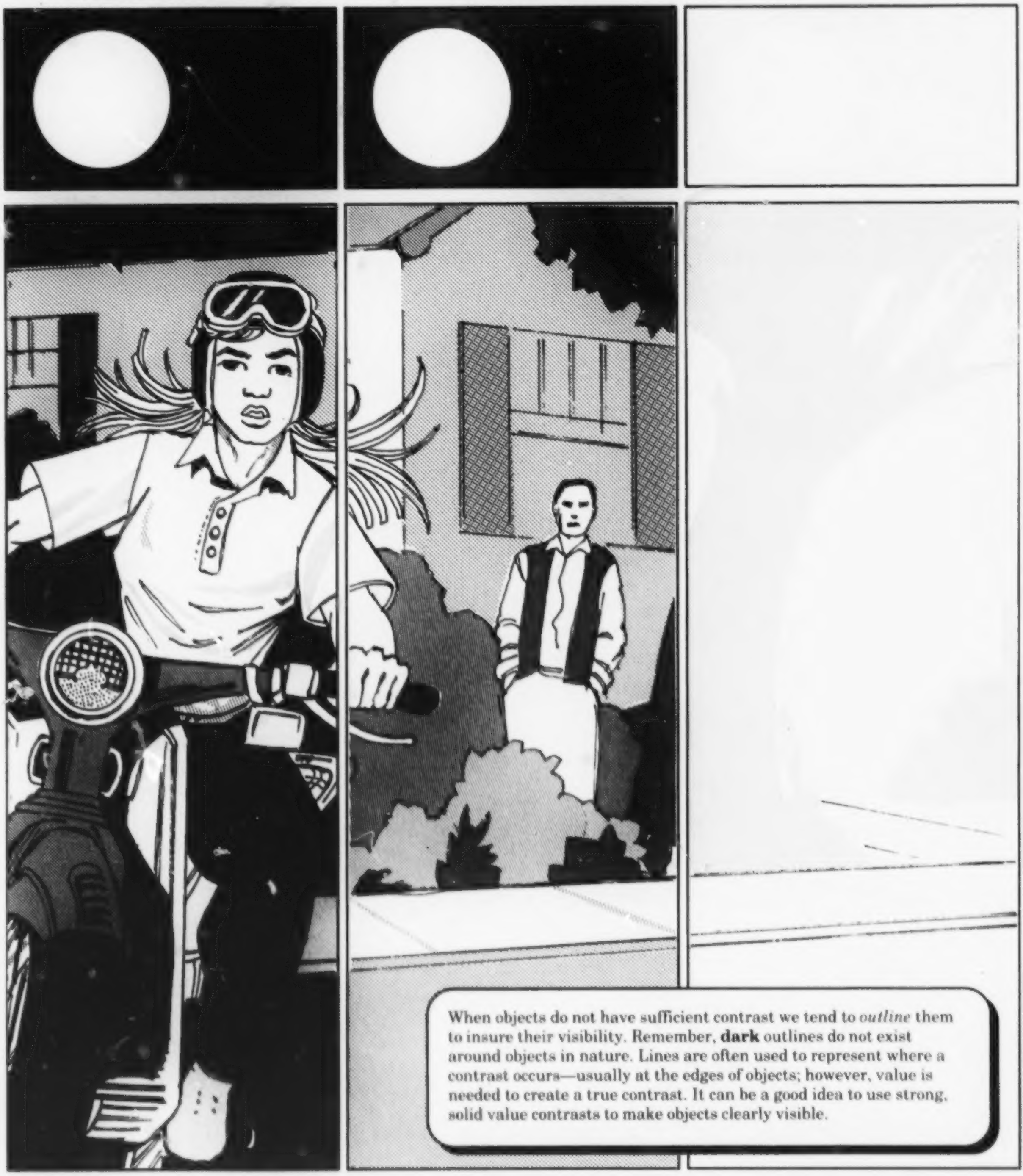
VALUE CONTRASTS

8. One reason objects are recognizable from one another is because they contrast in value. When the contrast between objects is great, they are highly visible; when their contrast is minimal, they can go unnoticed. A drawing should accurately record the contrast from one object to another.

HIGH CONTRAST—
HIGH VISIBILITY

MODERATE CONTRAST—
GOOD VISIBILITY

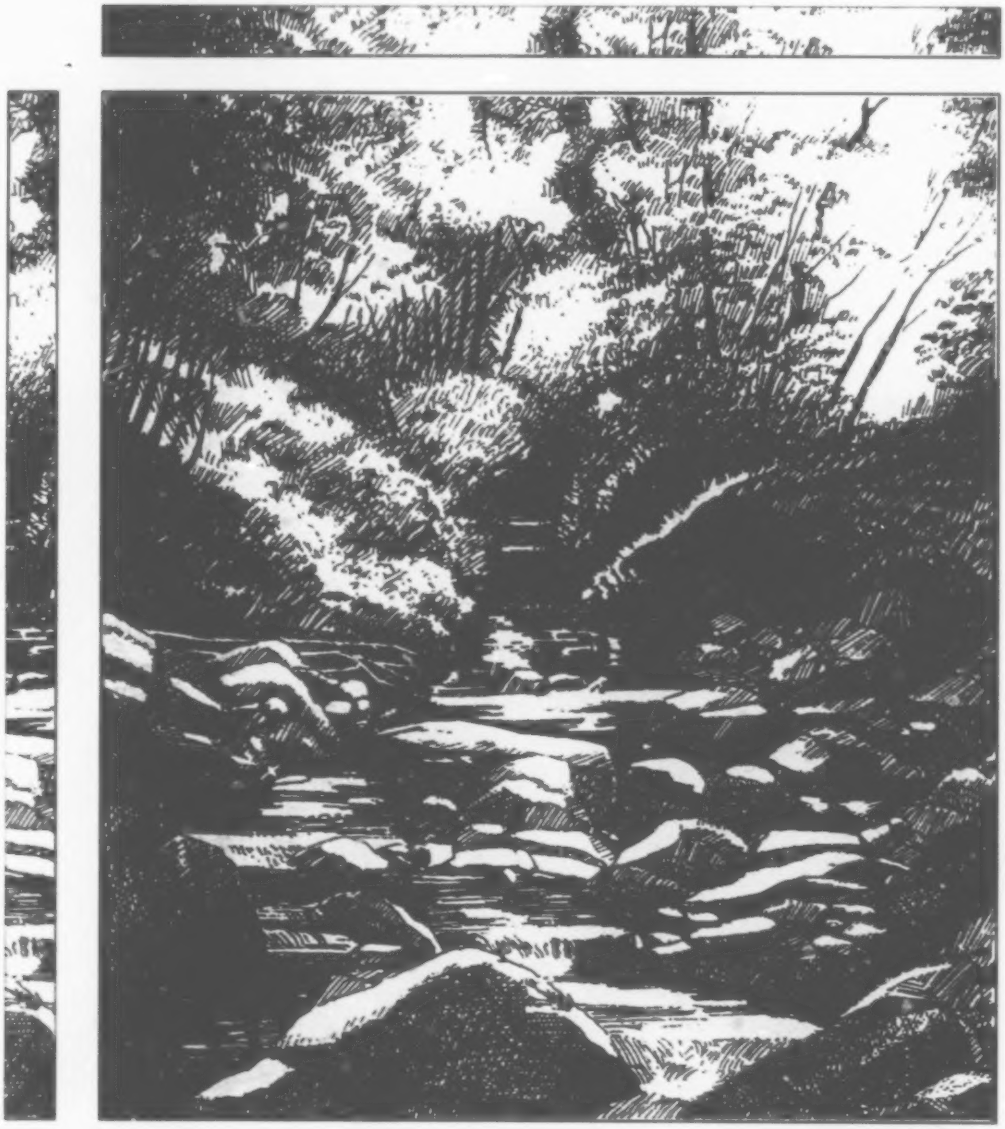
SLIGHT CONTRAST—
LOW VISIBILITY



When objects do not have sufficient contrast we tend to *outline* them to insure their visibility. Remember, **dark** outlines do not exist around objects in nature. Lines are often used to represent where a contrast occurs—usually at the edges of objects; however, value is needed to create a true contrast. It can be a good idea to use strong, solid value contrasts to make objects clearly visible.

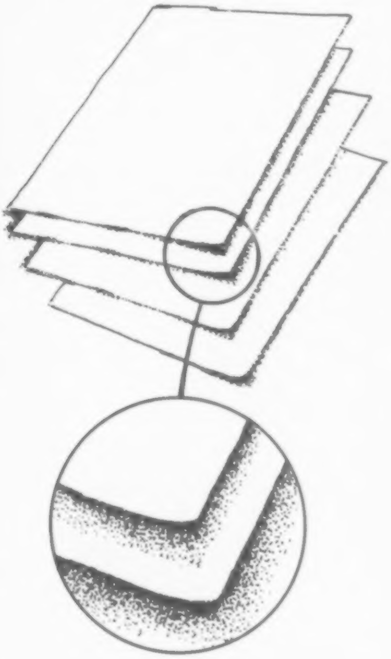
ALTERNATING VALUES

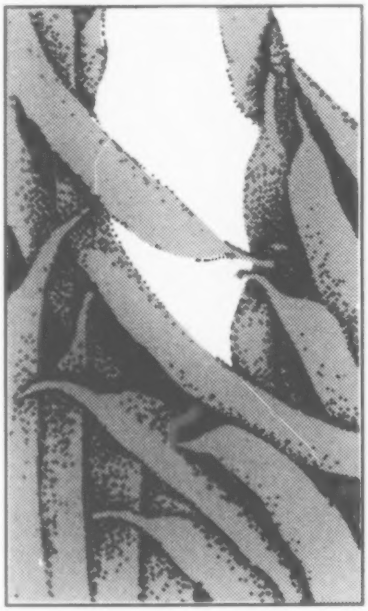
9. Nature tends to alternate values to insure the visibility of objects. Dark areas are separated by lighter values and conversely, lighter areas are separated by darker values. Gray areas are separated by either lighter or darker values. This alternating of values occurs both vertically and horizontally in the picture plane.

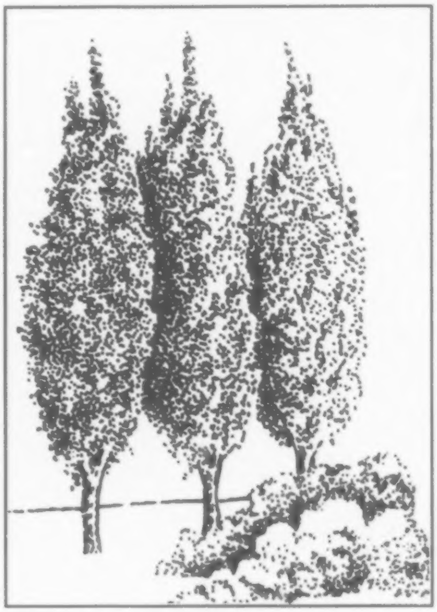


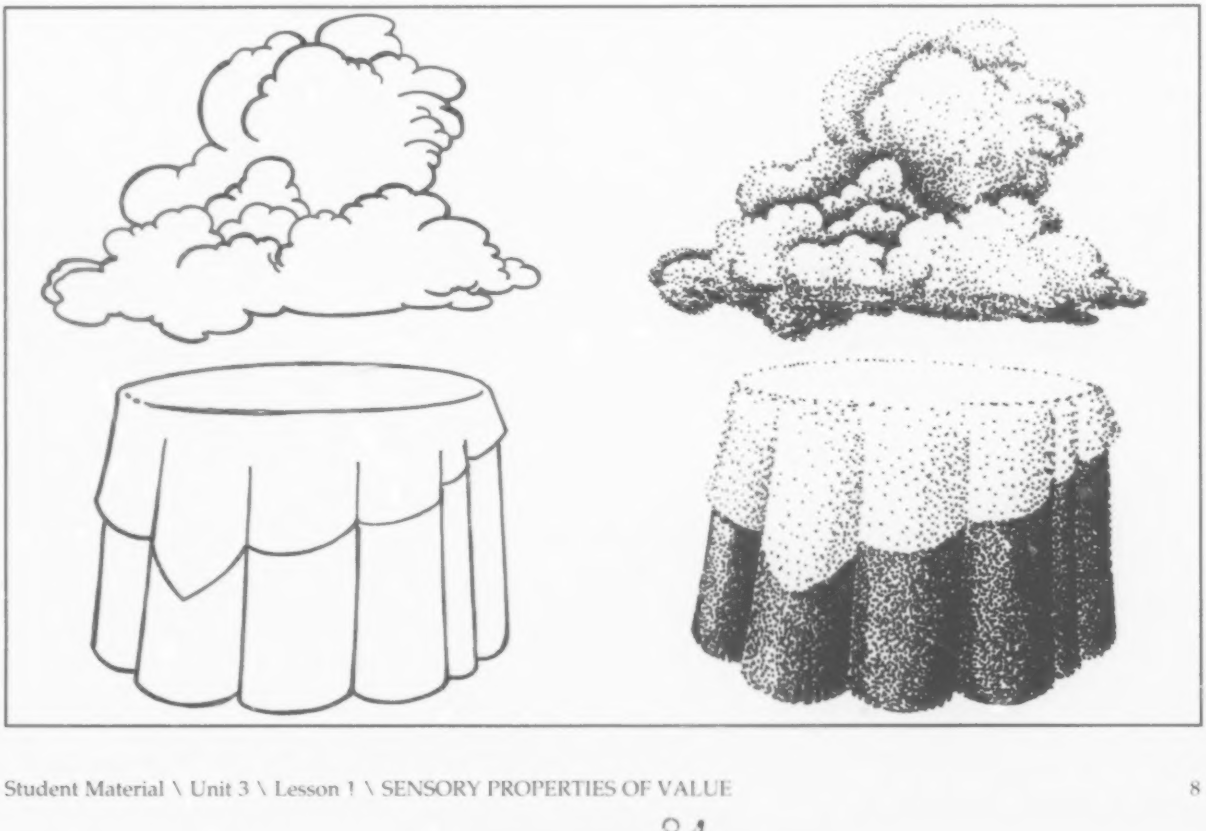
OBJECTS HAVING SIMILAR VALUES

10. When objects having similar values overlap each other, value changes can occur at the edges between the objects. Typically the value contrast is "sharp" (darker and with a crisp edge) at the edge of the object and gradually gets "softer" (lighter with a softer edge) away from the object.





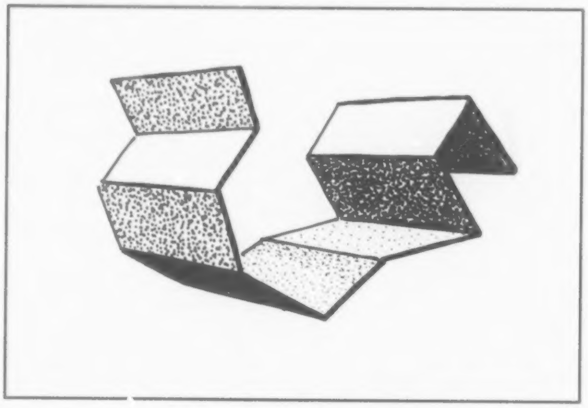




PLANE CHANGE / VALUE CHANGE

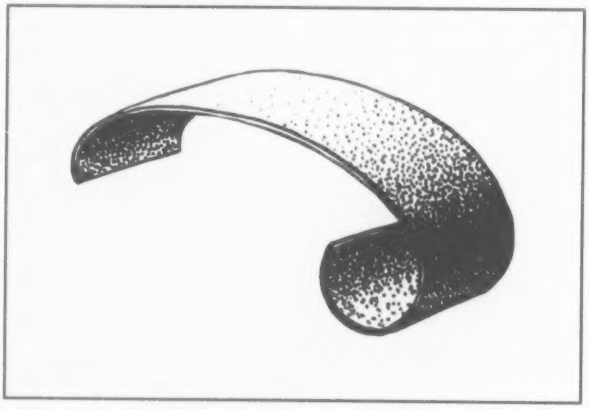
11. When a plane changes direction the value also changes.

When objects change direction abruptly at such places as corners or edges, the value change is also abrupt (sharp).

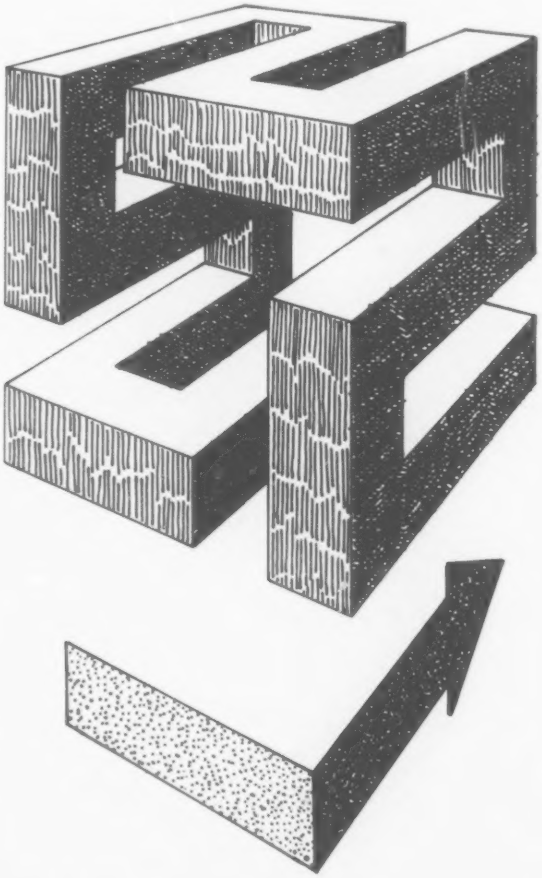


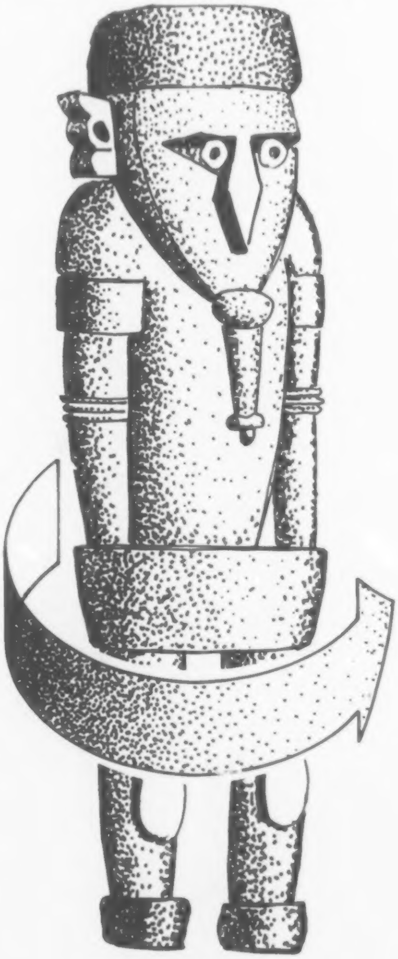
SHARP VALUE CHANGES

When curved planes change direction the value will also change. The value changes will be gradual (soft).



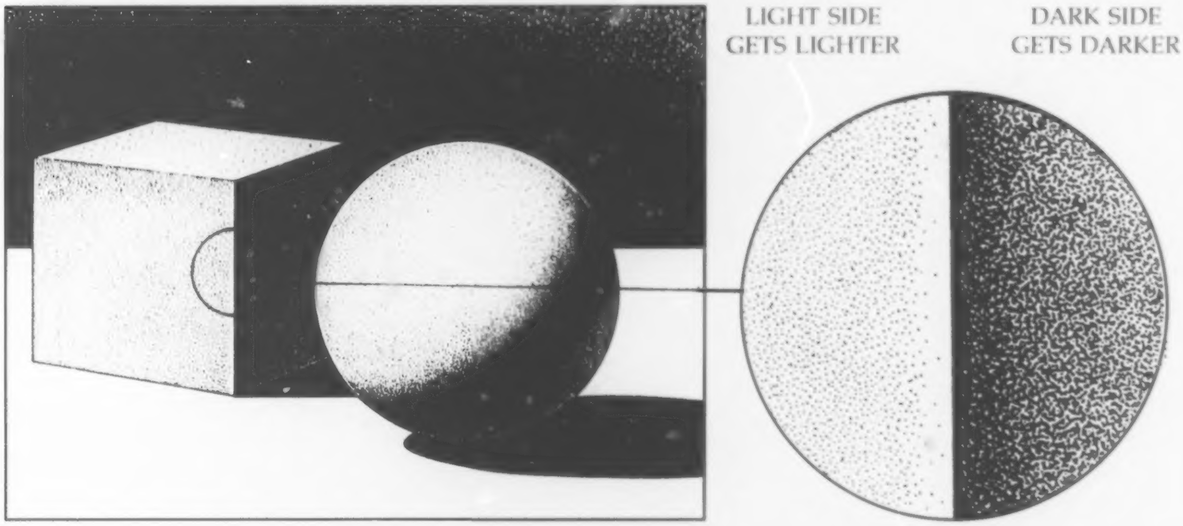
SOFT VALUE CHANGES





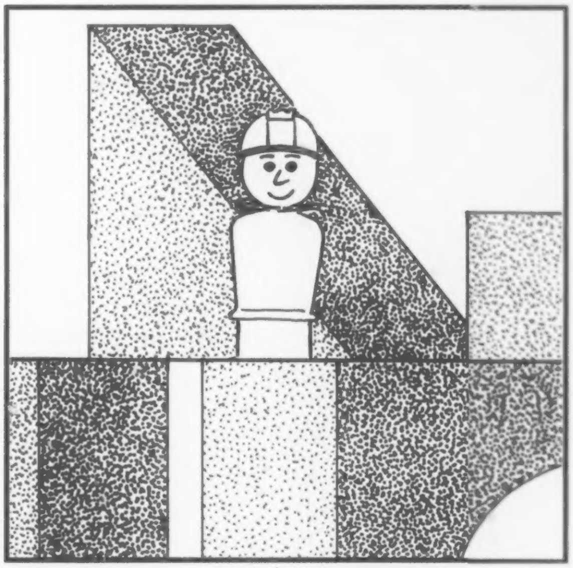
VALUES INFLUENCE EACH OTHER

12. Values influence each other. When a dark shape lies next to a light shape, the *light edge* will appear *lighter* and the *dark edge* will appear *darker*. Rendering the appropriate contrast on edges where planes meet can help give depth to the picture and make it appear natural. Without this contrast at edges, the depth in a drawing may appear "washed out."

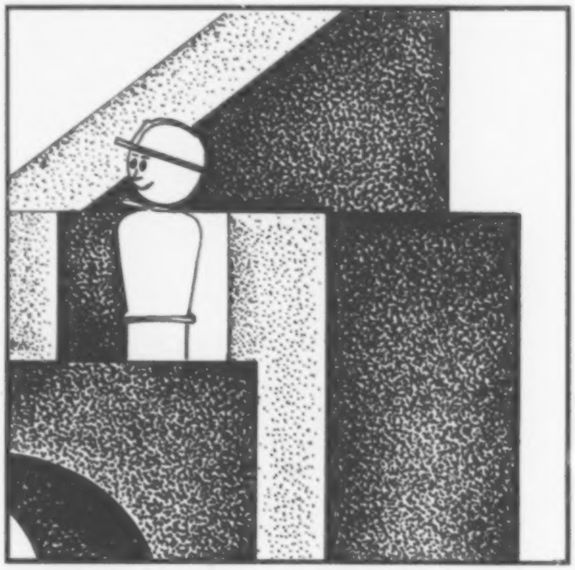


This is a great idea! Take a look at some corners or edges around you and notice how this works. The values on some corners will be better examples than others so look at several places. Using this idea can help give a drawing a stronger appearance of depth. That's the name of the game—making your work look natural! If you emphasize this idea, corners can look sharper and more distinct, and the picture can appear to have more depth. Keep practicing. You are doing fine.

WEAK CONTRAST / SHALLOW DEPTH

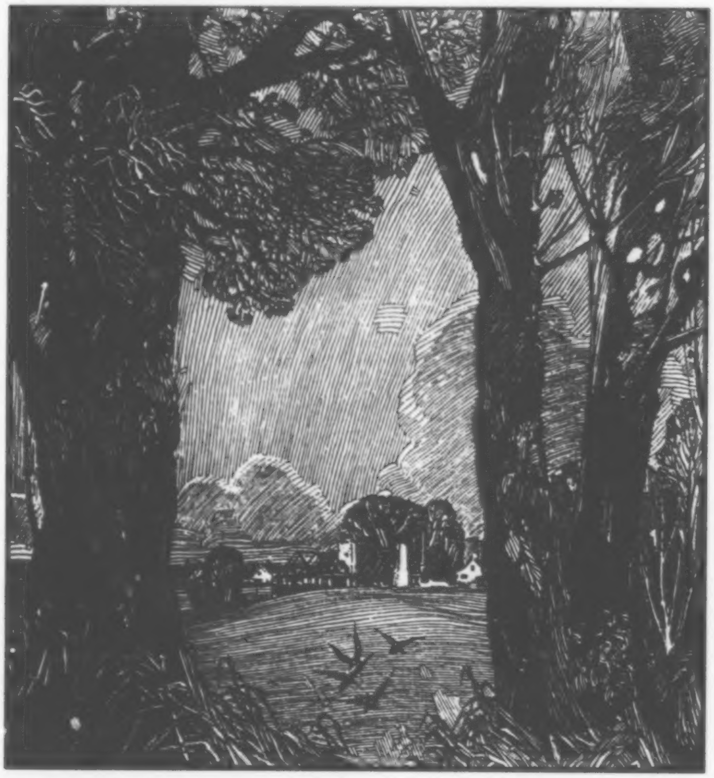


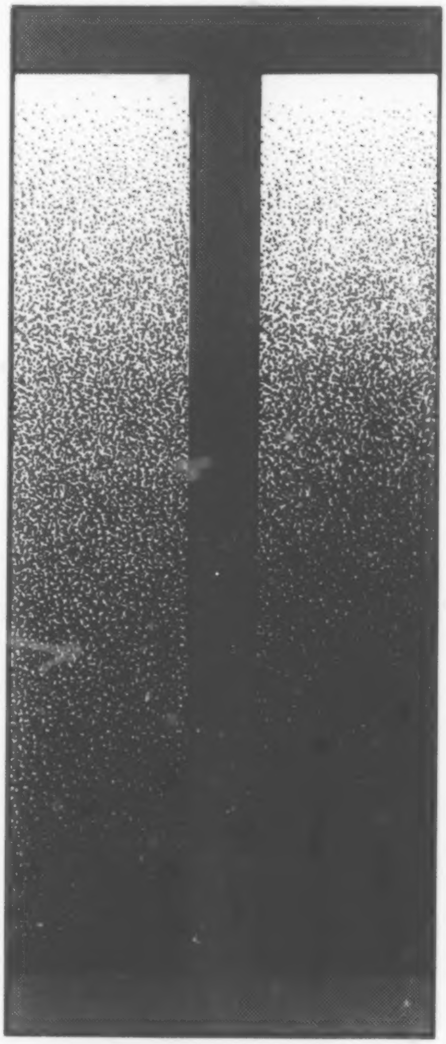
STRONG CONTRAST / GREATER DEPTH



BACKGROUND AFFECTS VALUE

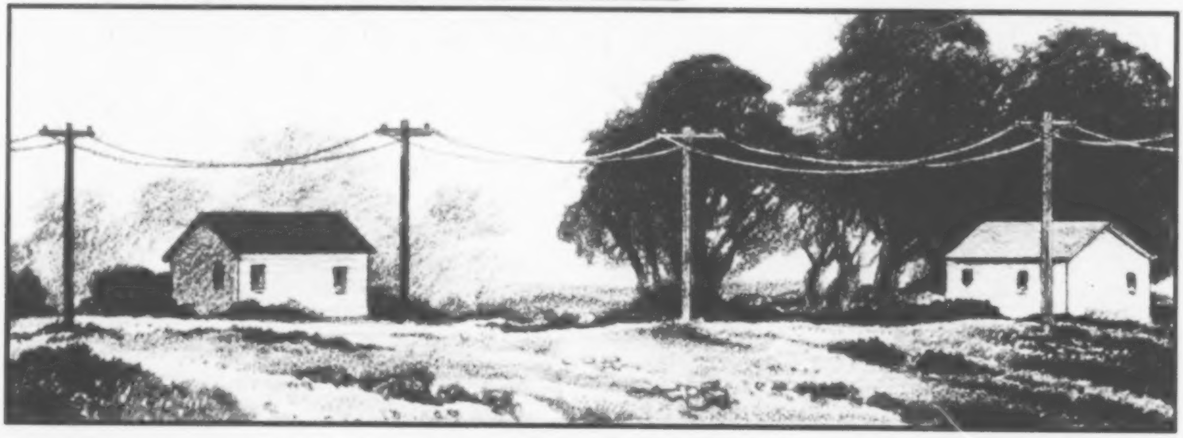
13. The value of an object is influenced by the value of the background. A dark shape in front of a light background will appear *darker*. A light shape in front of a dark shape will appear *lighter*. Shapes with similar values tend to blend with one another.





Examine the illustration at the right. A solid gray rectangle has been placed over a continuously changing value scale with white at the top and black at the bottom. The gray bar looks darker at the top and lighter at the bottom.

It is interesting to notice as you drive down a road how the telephone wires change from light to dark as the background changes.



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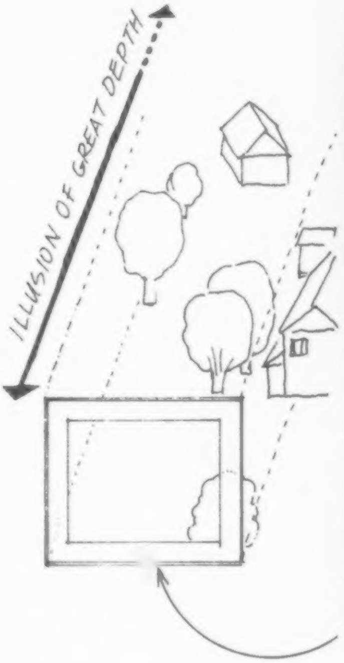
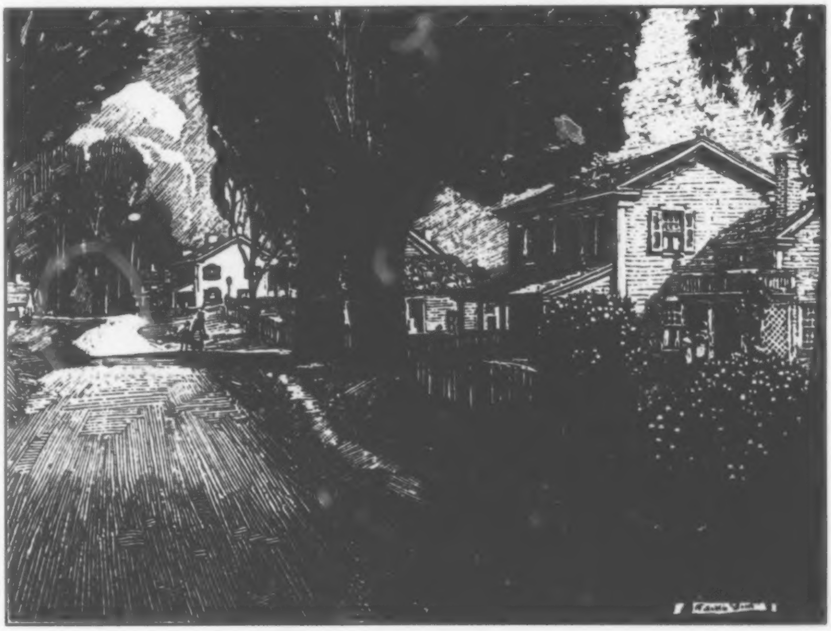
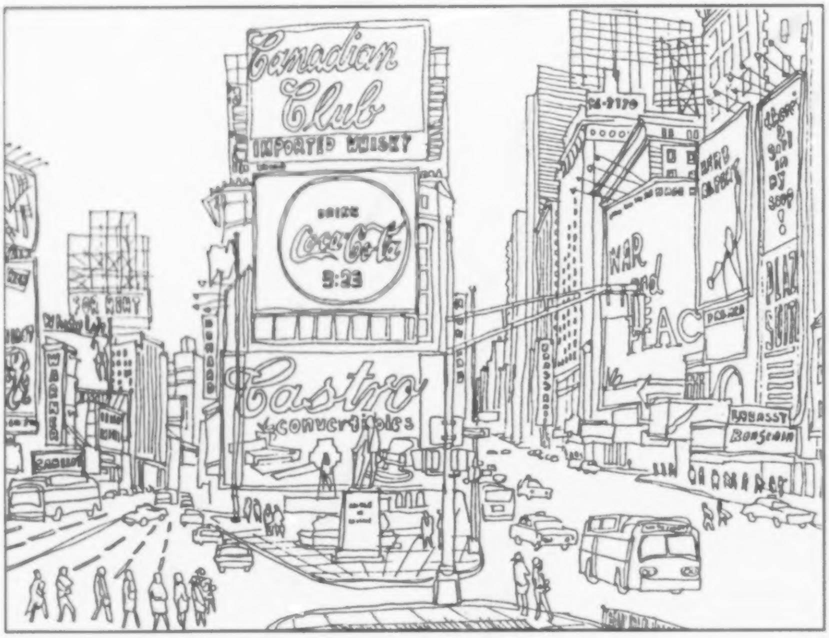
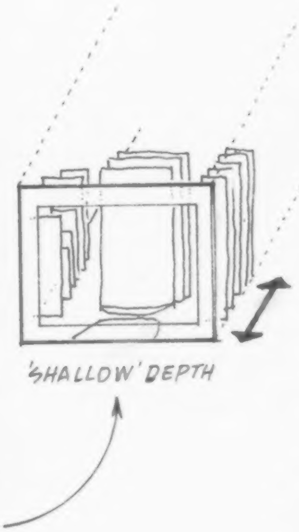
VALUE HELPS CREATE DEPTH

14. Value changes can help give the illusion of depth to a drawing. When one object contrasts with another, a sense of depth is created. When great contrast occurs between objects, the illusion of depth in the picture plane can be increased. When slight contrast occurs between objects, the illusion of depth in the picture plane is diminished and the picture may appear "flat."


ILLUSION OF GREAT DEPTH



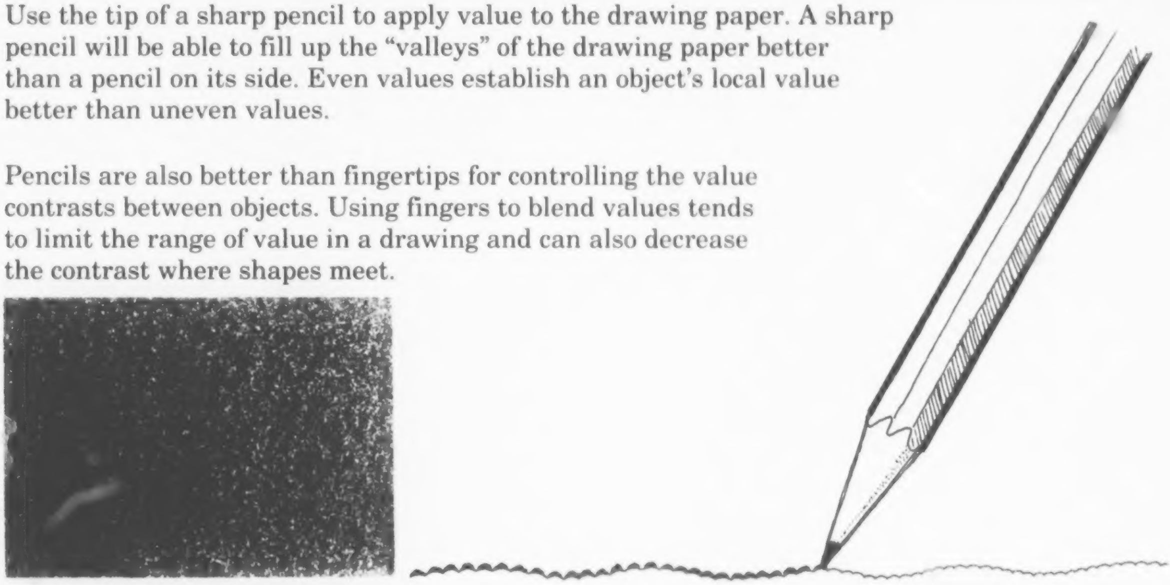

Canadian Club
IMPORTED WHISKY
Coca-Cola
Castro
convertibles

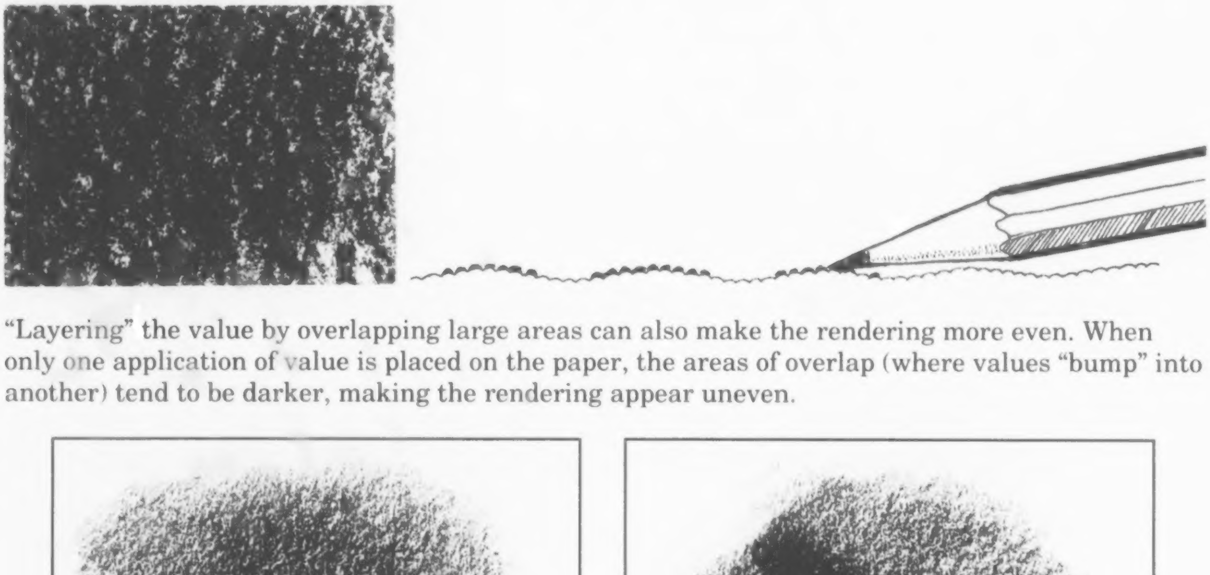

'SHALLOW' DEPTH

TECHNICAL TIPS

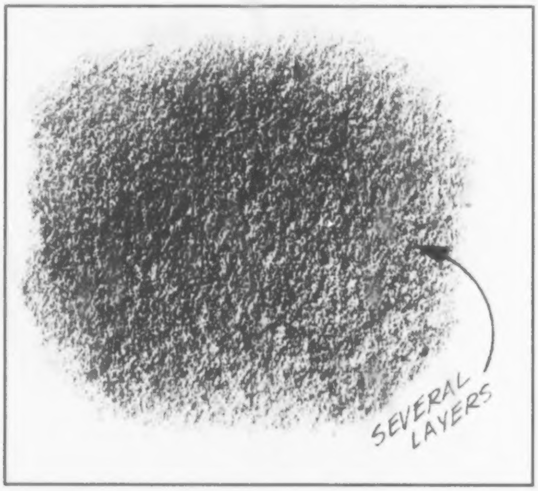
Use the tip of a sharp pencil to apply value to the drawing paper. A sharp pencil will be able to fill up the "valleys" of the drawing paper better than a pencil on its side. Even values establish an object's local value better than uneven values.

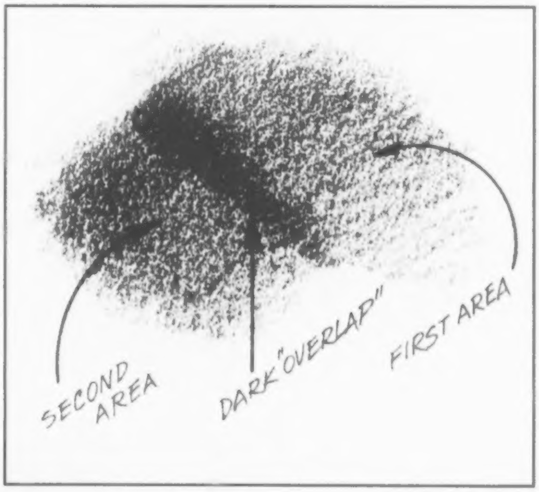
Pencils are also better than fingertips for controlling the value contrasts between objects. Using fingers to blend values tends to limit the range of value in a drawing and can also decrease the contrast where shapes meet.





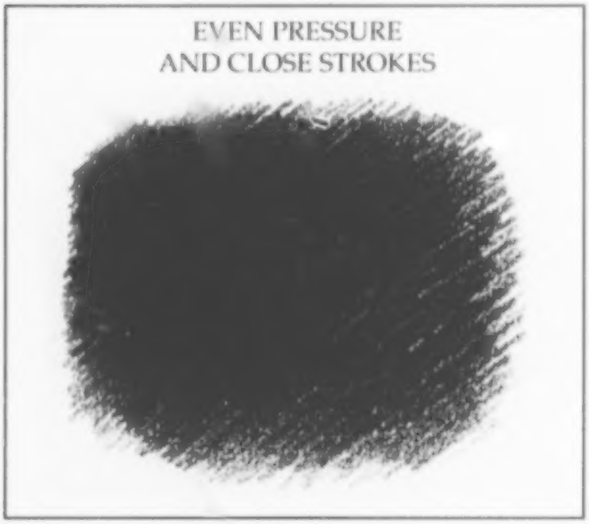
"Layering" the value by overlapping large areas can also make the rendering more even. When only one application of value is placed on the paper, the areas of overlap (where values "bump" into another) tend to be darker, making the rendering appear uneven.

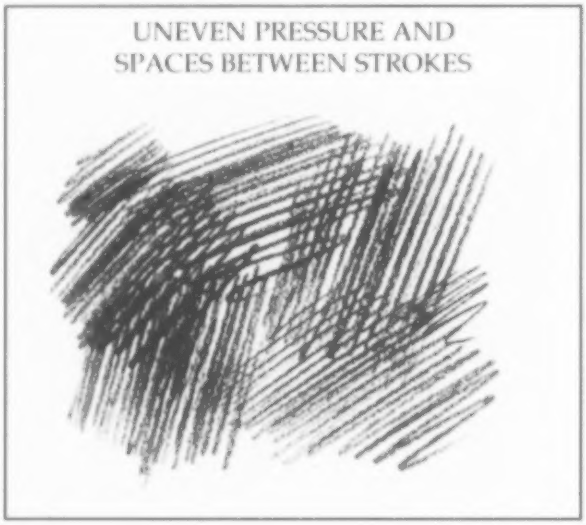




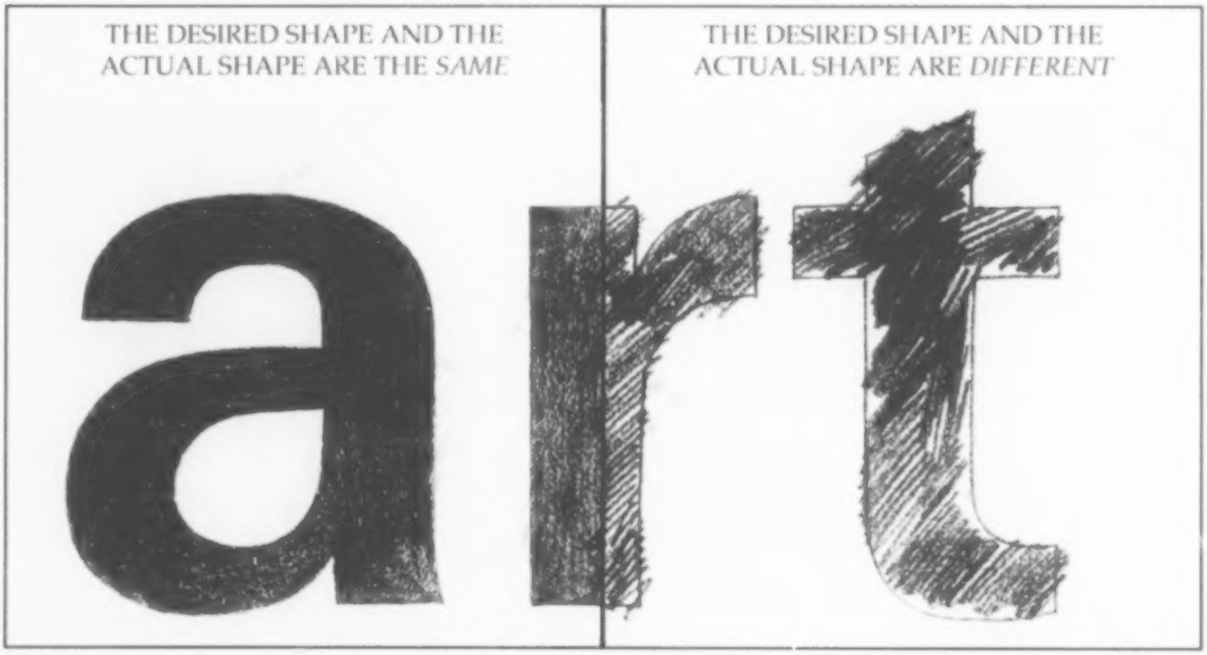
TECHNICAL TIPS

Keeping the strokes of the pencil close together and using even pressure on the pencil can help make the values look even and less like scribbles.


EVEN PRESSURE AND CLOSE STROKES

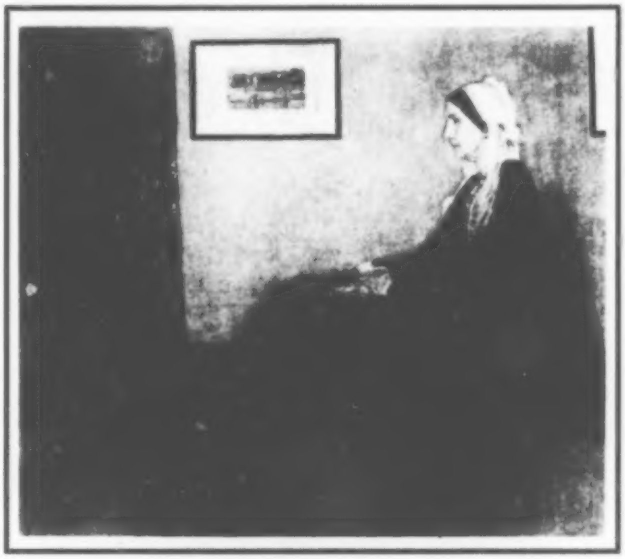

UNEVEN PRESSURE AND SPACES BETWEEN STROKES

Shape is usually drawn by using a single line to define the edge of the object. Value has shape; the edge where a value begins and ends also defines a shape. Value tends to dominate over a shape defined by a single line. When value is applied to a drawing, if the value edges do not correspond to the edges of the shape drawn with the pencil, the picture can look unnatural and poorly drawn.


THE DESIRED SHAPE AND THE ACTUAL SHAPE ARE THE *SAME*

THE DESIRED SHAPE AND THE ACTUAL SHAPE ARE *DIFFERENT*

HOW MASTERS USED VALUE



GENERAL INFORMATION

Portrait of the Artist's Mother
by James Abbott McNeill Whistler 1834-1903

James Whistler was born in America but lived most of his life in France and England. He is best known for his portrait of his mother. Besides this painting, he did numerous other works, including etchings of river scenes and paintings of night landscapes. Many of his works are non-representational and have served as the source of ideas for modern abstract artists. Whistler is associated with the Impressionist movement.

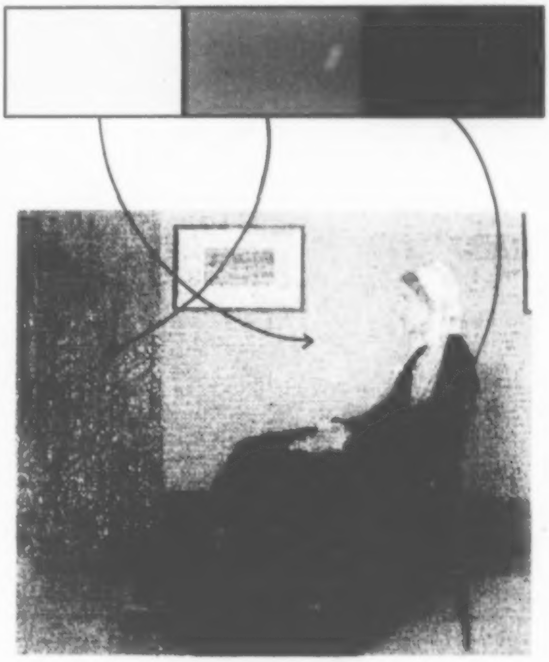
HISTORY

James Abbott McNeill Whistler was born on July 10, 1834, in Lowell, Massachusetts. In 1855 Whistler moved to France and enrolled in Gleyre's Academy at the same time the famous Impressionistic painters Manet, Monet, and Degas were students there getting their early training. The new style of Impressionism was yet unnamed and just being developed. After living and studying in Paris for four years, Whistler moved to London. His interests and goals in painting were similar to those of his Impressionist friends in Paris, but he had entirely different methods and ideas for accomplishing those goals.

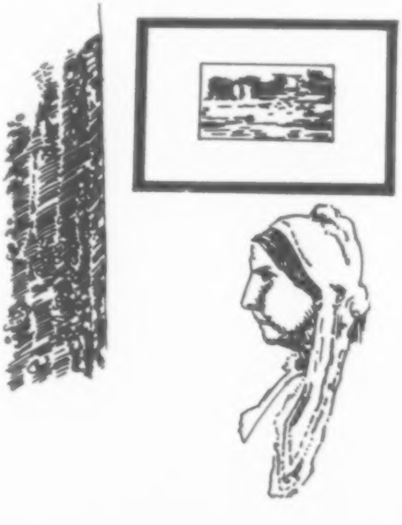
STYLE AND WORKS

When Whistler moved to London, England, in 1859, he began to establish his own style. Like the Impressionists, he sought to paint quick impressions; but instead of using bright pure colors, as did his French counterparts, he used mostly grays, blacks, and whites. He also began to leave out details and he experimented with abstract designs, seeking "art for art's sake." He believed the painting was more important than its subject matter. These abstract paintings became the artist's favorites; but his realistic works, such as the portrait of his mother, remained his most popular.

After declaring bankruptcy, Whistler returned to the art of etchings—creating light and brilliantly executed works of art. His works had an "exquisite charm," his landscapes an airy feeling, and his portraits a sadness and peacefulness. Whistler's works have contributed considerably to the public taste in art and to the artistic trends, both in his day and in modern times.



Notice how Whistler has designed the values in his painting. He has skillfully used local value and portrayed a wide range of values. Although he has used a wide range of values the picture is made of basically three major value areas consisting of a light, middle, and dark value.



Notice the variations in value that Whistler has created within the curtain, picture, head, and hands. This variety of value helps give the picture interest and depth.

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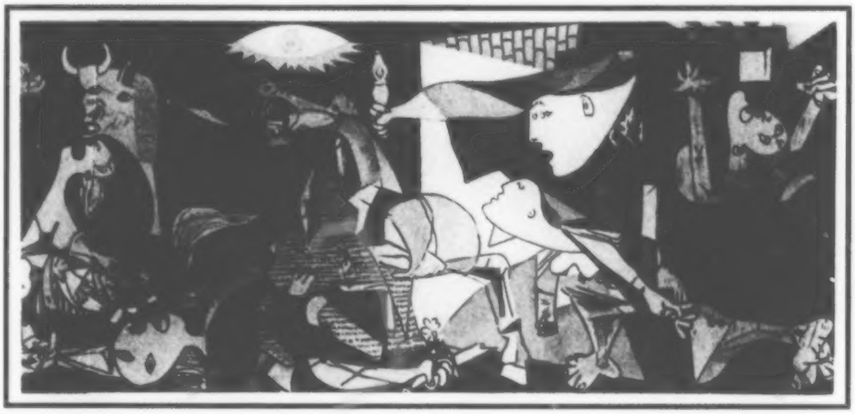
HOW MASTERS USED VALUE



GENERAL INFORMATION

Guernica (GER-nee-kah)
by Pablo Picasso (PA-blo Pee-KaH-so)
1881-1973

Pablo Picasso, a Spanish-born painter and sculptor, spent most of his life in France. He is probably the most famous and most influential artist of this century.

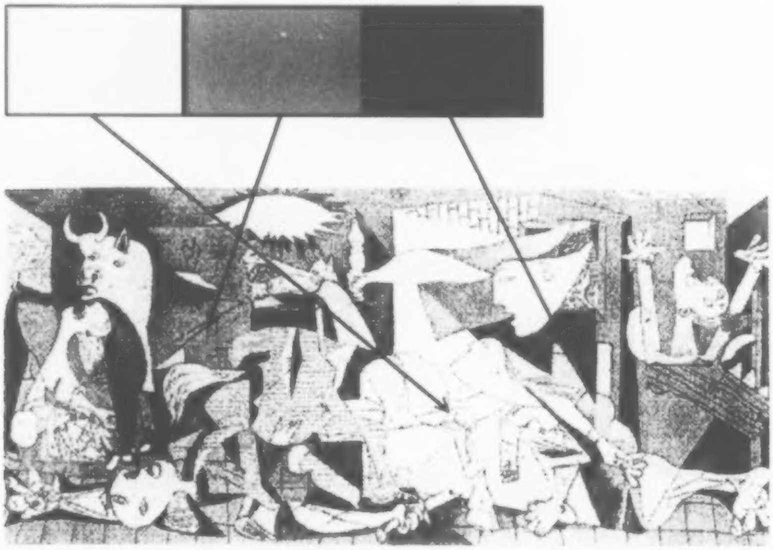
HISTORY

Pablo Picasso was born on October 25, 1881, in Malaga, on the Mediterranean coast of Spain. Pablo's father was a professor of art and taught him how to draw and paint. He learned quickly and showed extraordinary talent at a very early age.

STYLE AND WORKS

The story of Pablo Picasso can best be learned through a study of his style. He studied other artists and practiced their styles, learning from each one. Because of this practice, critics would often accuse him of imitating. Whenever this criticism persisted, he simply changed styles. These different styles became known as "periods." Today he is famous for these periods, and people identify his style and works by each of the periods. The first period, from 1901 to 1904, is known as the Blue Period. The second period which lasted two years, from 1905 to 1906, is known as the Rose Period. In 1907 and 1908, Picasso left the somewhat realistic style of the first two periods, never to return to them again. This first abstract period is known as the Iberian-African Negro Period. In 1909, Picasso began to work with the artist George Braque. Together they experimented with the theories of Cezanne. They took the theories beyond the realistic level practiced by Cezanne and invented the movement called Cubism. In this style, the forms are barely recognizable; they appear as many tiny cubes. In 1914, Picasso changed his style a bit, and the work of this period became known as his Synthetic Cubism Period. It lasted one year. In 1915, Picasso, experimented with pencil portraits, mostly line drawings. The drawings of this period are very realistic and show his superb ability as a draftsman. In 1917, Picasso went to Rome to design Russian Ballet costumes; it became known as his Ballet Period. The Classical Period went from 1918 to 1924. This style was influenced by the art of Ancient Rome. In 1925 Picasso began a long period known as the Grotesque and Double Image Period. The paintings show figures with major distortions and displacements. In 1927, the figures became even more distorted. *Guernica* is a painting from this period. In the 1950s Picasso became interested in the printing process of lithography. Through his experimentation, he created a whole new type of lithography.

Probably no one can match what he accomplished. The large number of his works during just one period would have satisfied many other fine artists. But Picasso never stopped experimenting; he found the world full of surprises. His great imagination and outstanding skill earned him the name El Maestro, or "the master," of modern art.



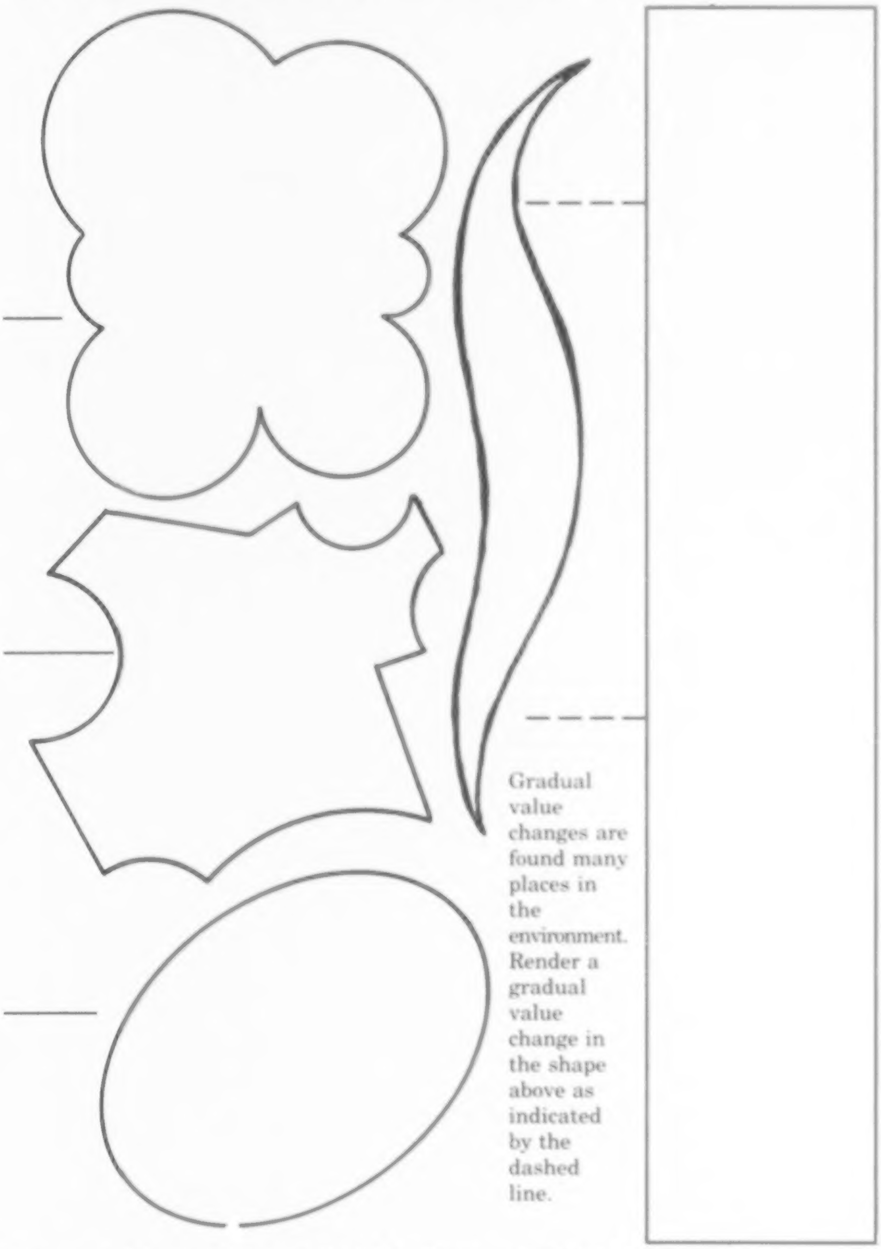
The values in Picasso's picture is similar to Whistler's. There is a wide range of value—it ranges from very light to very dark. He has used the idea of local value. Although there is not as many subtle value changes in his picture compared with Whistler's, he has broken the picture plane into many shape that vary in value. This helps create interest and depth.

VALUE PRACTICE SHEET #1

NAME ______________________ PERIOD ________ DATE ________

VALUE SCALE / LOCAL VALUE

In the boxes at the left
- render the value scale with white at the top and black at the bottom.
- label each value by writing its name above each box.
- render the value indicated by the arrow in the appropriate shape.
- render a continuous value scale in the vertical box on the right side of the page with white at the top and black at the bottom.



Gradual value changes are found many places in the environment. Render a gradual value change in the shape above as indicated by the dashed line.

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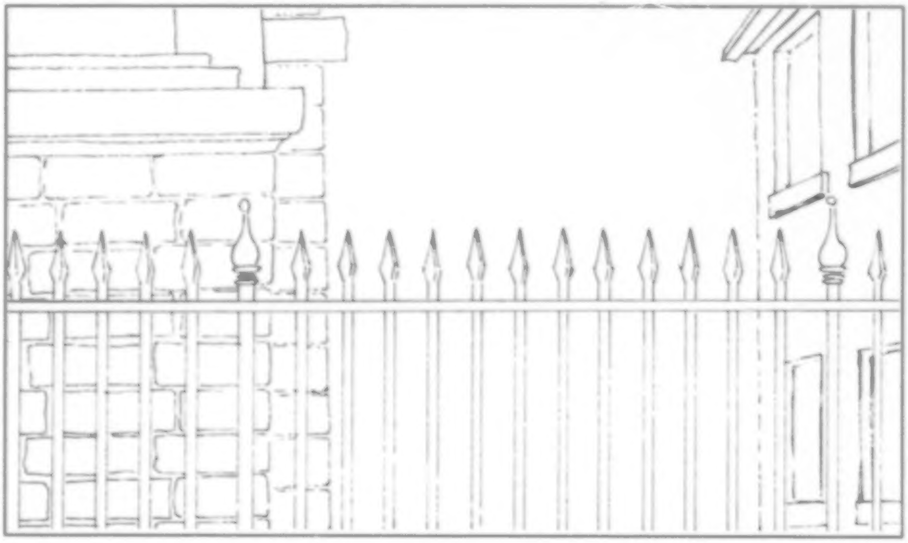
VALUE PRACTICE SHEET #2

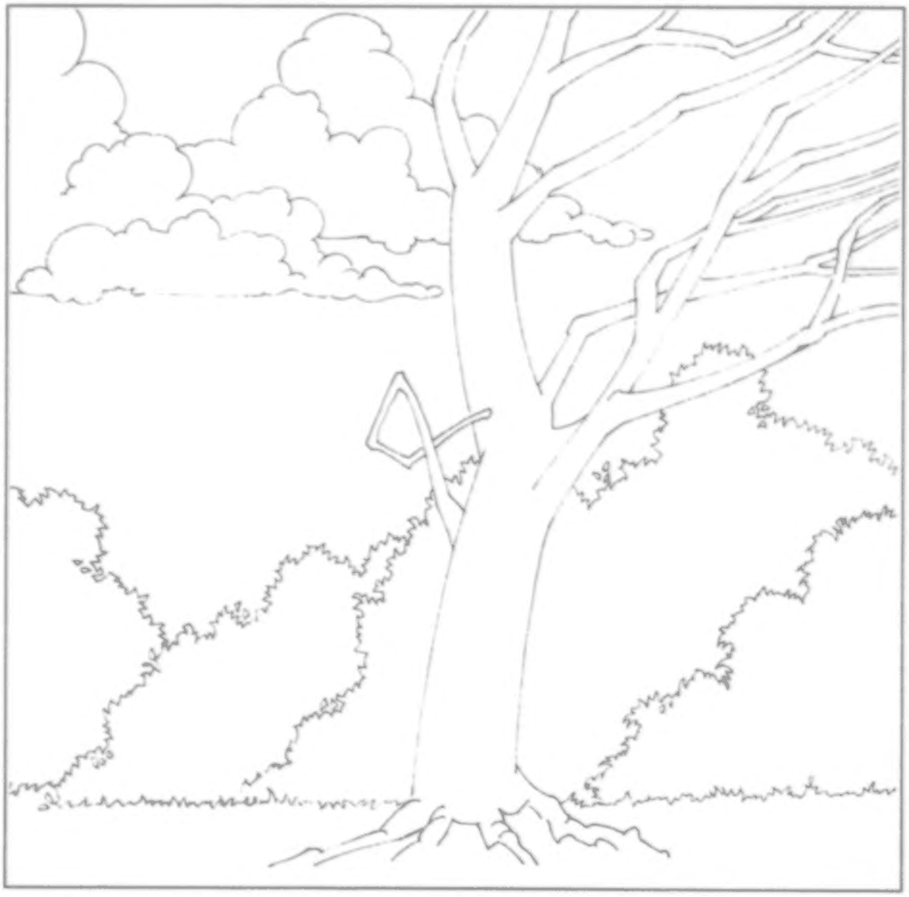
NAME ______________________________ PERIOD ________ DATE ____________

BACKGROUND VALUES AFFECT THE VALUES OF OTHER OBJECTS

Add local values to the drawing at the right and show that the values of objects are influenced by their background value. Be sure there is ample contrast between objects in the drawing.



In the picture at the right, render the sky dark at the top and lighter at the bottom using a continuous value scale; then render the bush dark. Next complete the picture by rendering the other objects to show the idea that values are influenced by their background. Be sure there is ample contrast between objects in the drawing.



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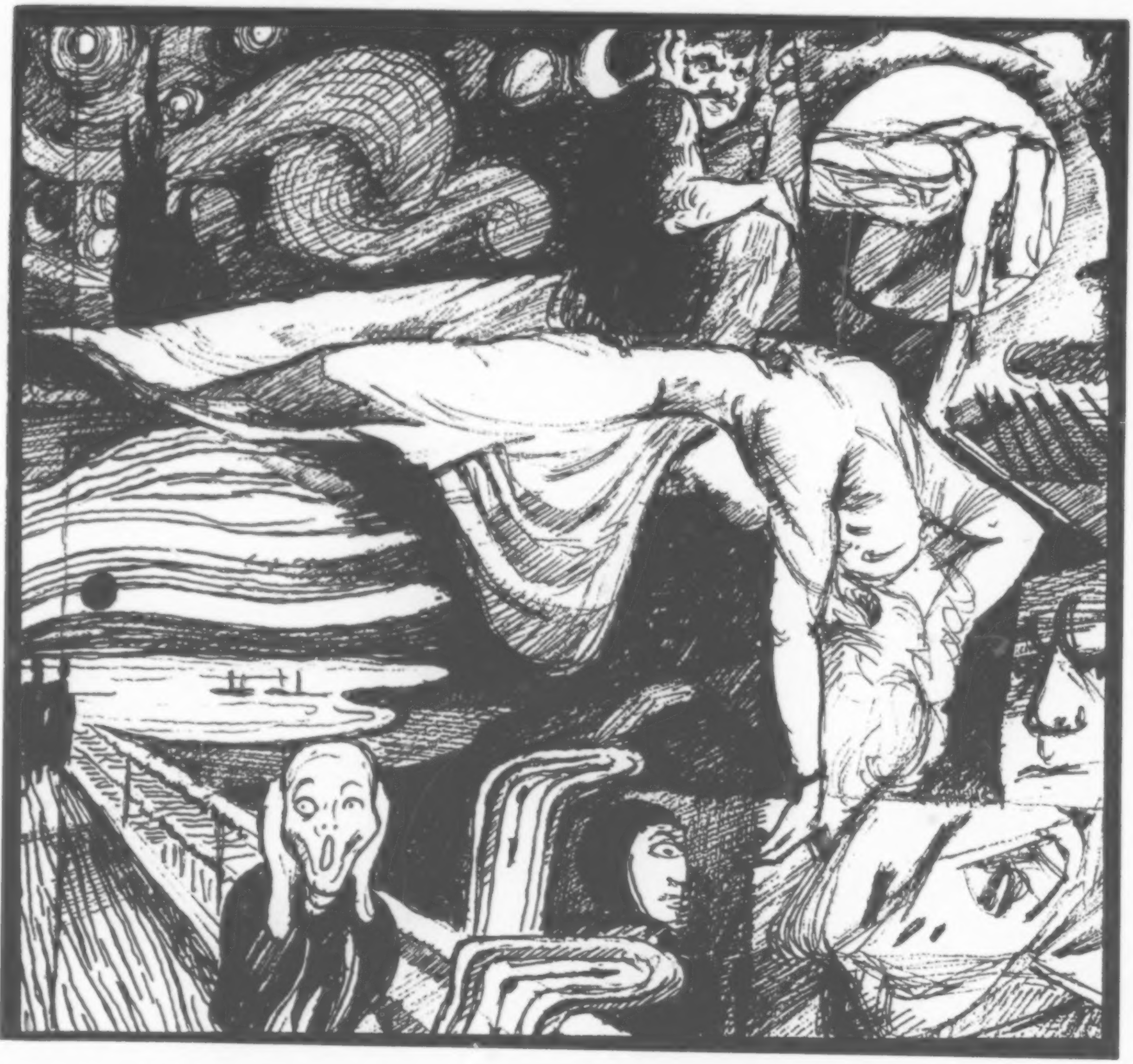
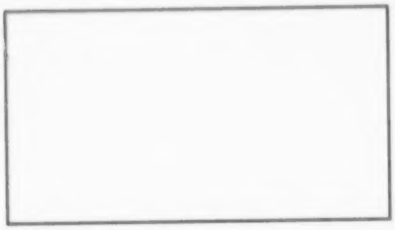
EXPRESSIVE PROPERTIES OF
VALUE

CONCEPT: Value has expressive potential and can portray ideas, moods, feelings, and values. Understanding the expressive properties of value can help to evaluate and appreciate works of art.



EXPRESSIVE PROPERTIES OF VALUE



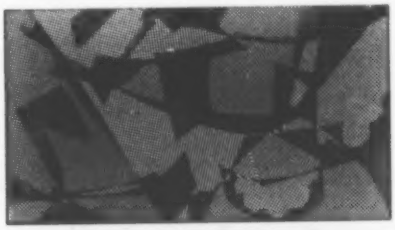
WHITE

· PURITY / White is often used to symbolize cleanliness and purity. Doctors' and nurses' uniforms are often white. When clothes are washed it is to get them clean and white again.

· FRIGHT / The phrase "white as a sheet" refers to being scared or terrified. Light values can be associated with fright, terror, sickness, and death.

· INNOCENCE / Being innocent and guiltless are sometimes associated with light values. Things such as chastity and naivete are also associated with light values.

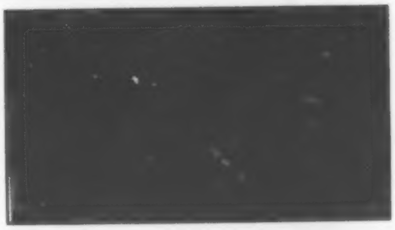
· TRUCE / A white flag is a symbol of truce, thus white can be used to portray trust, truce, or peace.



GRAY

· FOG / Gray is the color/value of fog. Gray values can suggest the fog, mist, and cloudy weather.

· DEPRESSION / When we say we feel "gray," it refers to our mood. Gray can be associated with being gloomy, depressed, or feeling dull and bored.



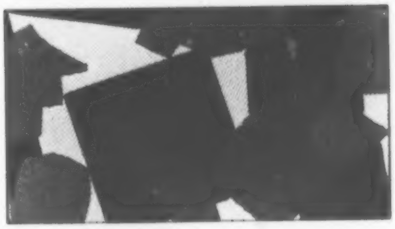
BLACK

· EVIL / Black or dark values are typically associated with evil, wickedness, and death. "Black Friday," a black flag, and black-hearted refer to qualities such as disaster, piracy, bad luck, corruption, and wickedness.

· HIGH SOCIETY / Black suits (tuxedos) and black ties are associated with importance, a stately or official event, or formality.

· BLACK-BALLED / A black record, black eye, and a black mark refer to poor behavior, thus dark values can be associated with poor behavior.

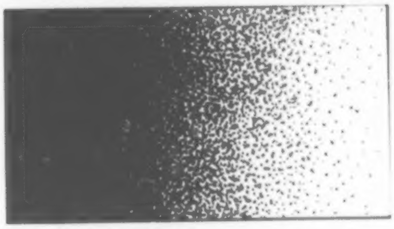
· LEGIBILITY / The phrase "put it in black and white" refers to making something legal or valid. Black-and-white values can suggest clarity, plainness, the truth, factual, clear evidence, being distinct, perceivable, noticeable, and being accurate.



COMBINATION OF LIGHT, MIDDLE, AND DARK

· LEGIBILITY / Light, middle, and dark values can suggest simplicity, easy to see, obvious, or plain.

· INCOMPLETENESS / Black, white, and gray values can also suggest qualities as being limited, restricted, or incomplete.

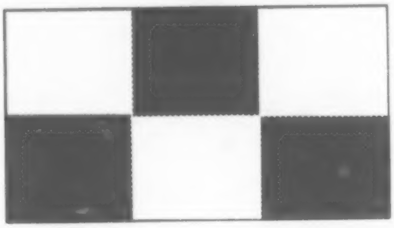


GRADED VALUES

· ATMOSPHERE / Graded values can appear like the atmosphere, sky, or sunset.

· TO FADE OUT / Graded values from dark to light can suggest movement, gradual, fading, or slipping.

· SOFTNESS / Gradual values can appear soft, flexible, pliable, faint, or like velvet.

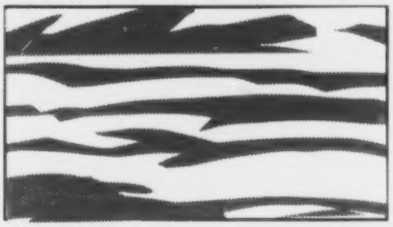


CHECKERBOARD

· A GAME / The games of chess and checkers are played on a checkered board. Many picnic tablecloths have a checkered pattern. A checker pattern can be associated with a game, amusement, diversion, competition, a contest, or a tournament.

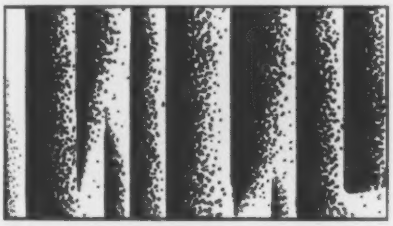
· CLASSIC INTERIORS / Some floors are tiled with a checkerboard pattern. They are very striking and they can be associated with wealth, affluence, or luxury.

EXPRESSIVE PROPERTIES OF VALUE



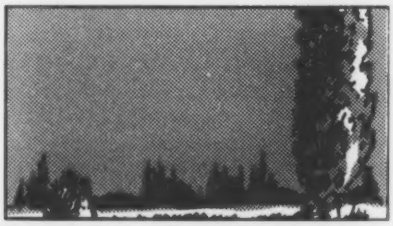
ALTERNATING VALUES

· THE OUT-OF-DOORS / Landscapes typically alternate in value; thus alternating light and dark values can suggest nature, earth, rustic, and wilderness.



NARROW VALUES WITH A SHARP AND GRADED EDGE

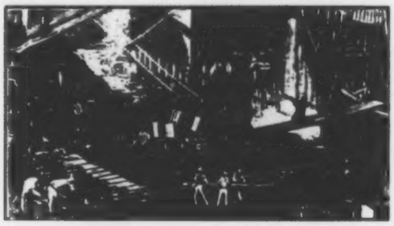
· STACCATO MOVEMENT / Graded values that have both a "sharp" and soft edge can suggest movement or activity. When this pattern is repeated in the picture, this staccato pattern can suggest motion, the beat of music, sputtering, a jumpy speed, drumming, or dancing.



LARGE AREAS OF ONE VALUE

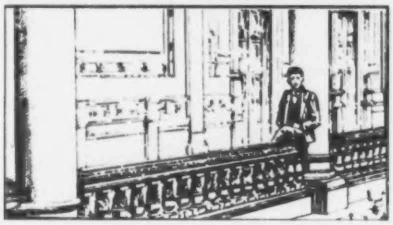
· QUIETNESS / Large areas of the same value can suggest quietness, stillness, mute, hush, etc.

· PLAINNESS / They can also appear bare, simple, uncluttered, blank, clear, austere, or plain.



ACCURATE VALUES

· REALISTIC / When a picture is rendered with accurate values it can appear real and natural. It may also appear lifelike, have precision, be photographic, authentic, or exact.



FEW VALUES

· FLATNESS / Pictures with a few values can have qualities that suggest being washed out or flat. They may appear unappealing, simple, minimal, or plain.

CRITICAL PROCESS

Using an art criticism process to describe and analyze a painting can help us better understand and appreciate works of art. The intent of the critical process is to gather specific facts necessary to make a general, accurate statement about an artwork's meaning and value.

The four steps in the critical process:

1. DESCRIPTION

Accurately report what you see in the artwork. Describe what is immediately visible in the painting. Take an inventory of what is visually present in the picture. The description should include real and abstract characteristics of the artwork.

2. ANALYSIS

Explain the relationships among the items listed in the description. Explain how the things are organized and their behavior in the work. Explain what effect the objects and elements have in the painting.

3. INTERPRETATION

Finding the overall meaning of a work based on the information gathered in the description and analysis stages of the process. Give a possible interpretation of the painting. Explain the theme of the work. Explain what problems the picture tries to solve.

4. JUDGMENT

Make judgments about the work. Rank the quality of the work against other works by the same artist. Compare the quality or importance of the work against works by different artists. Judge the artistic merit of the work.

THINGS TO CONSIDER WHEN USING A CRITICAL PROCESS

ANALYSIS

The analysis phase of the critical process examines how things affect the picture. Analytic statements try to answer questions of how the subject matter affects the work and how elements such as color, line, shape, space, and value affect the work. Each element contributes a personality that affects the whole picture. Each object or figure also contributes something that affects the work in some way. The overall organization of the picture can also be analyzed to see what affect it has in the picture. Be sure to notice and comment on subtle things in the picture. Many times small details have great effect in the work.

Analytic statements should be obvious from observing the picture. All statements should be accurate and that the majority of the class would agree on. Avoid statements that show prejudice, personal opinion, or that is a premature interpretation.

OPINION

Some may argue that an interpretation of a painting is one's own opinion, and it can mean various things to different people. An opinion is a strongly held belief or conclusion which is not substantiated by positive proof. One's own opinion may be accompanied by strong emotions. Some may say that it is impossible to come to a conclusion everyone would agree on. One purpose of the critical process is to develop skills necessary for a valid judgment. A judgment is still an opinion, but it is based on reasoning and evaluation rather than emotion or will.

Well-done research, thorough collection of facts, and accurate interpretation are just as important in art as in science, history, or any other discipline. It is this element that takes interpretation out of the realm of personal opinion. However, art is no different than other disciplines in the sense that some of the facts have not yet been identified or that some facts are not available. In art we should always have the best information upon which to base our opinion.

ART CRITICISM PRACTICE SHEET

NAME ______________________ PERIOD ________ DATE __________

TITLE OF WORK ______________________ ARTIST ______________________

Select a painting by a master and describe its contents by completing the sentences below. Be as accurate as you can. Write statements that are factual and descriptive. Additional comments may be written on the back of the paper.

DESCRIPTION

People and objects • List all the people and objects in the painting. Describe what the people are doing.

Shape Describe the shapes in the picture.

Space • Describe the space in the picture.

Value • Describe the values in the picture.

ANALYSIS

People and objects • Explain how the people and objects affect the picture.

Shape • Explain how the shapes affect the picture.

Space • Explain how space affects the picture.

Value • Explain how the values affect the picture.

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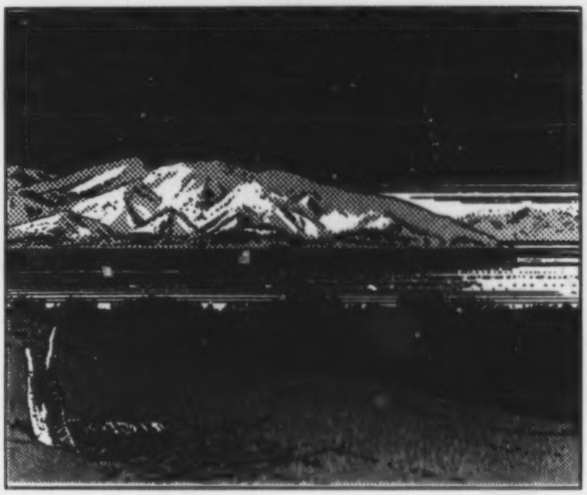
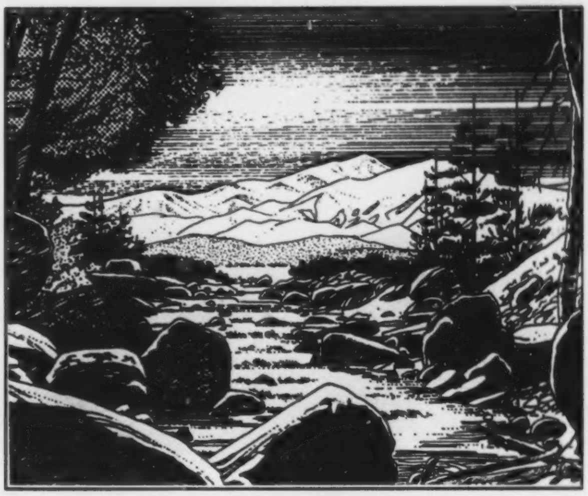
ART AESTHETICS PRACTICE SHEET

NAME ______________________ PERIOD ______ DATE ____________

PICTURE A



PICTURE B



Examine the two pictures illustrated above. If both artists intended to portray a feeling of fear and death in their picture, which one do you feel has been more successful? Circle the letter on the first line below and explain your answer in the space provided. Additional comments may be written on the back of the paper.

Picture A. Picture B. ______________________________

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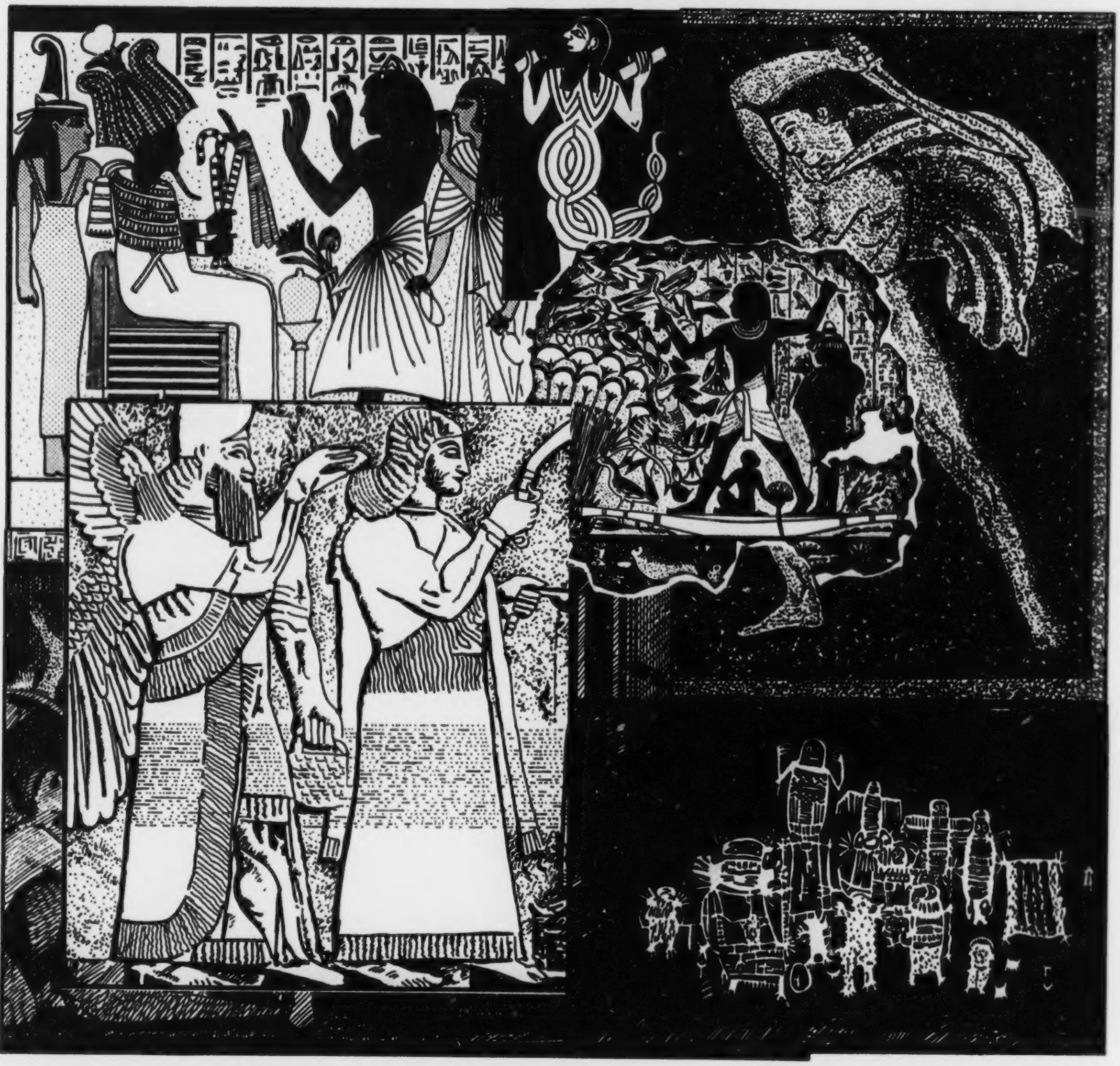
A HISTORICAL LOOK AT

VALUE

CONCEPT: Artists in each major art period used value in their own way. How value has been used in an artwork can help identify a specific period of time, culture, or artistic style.



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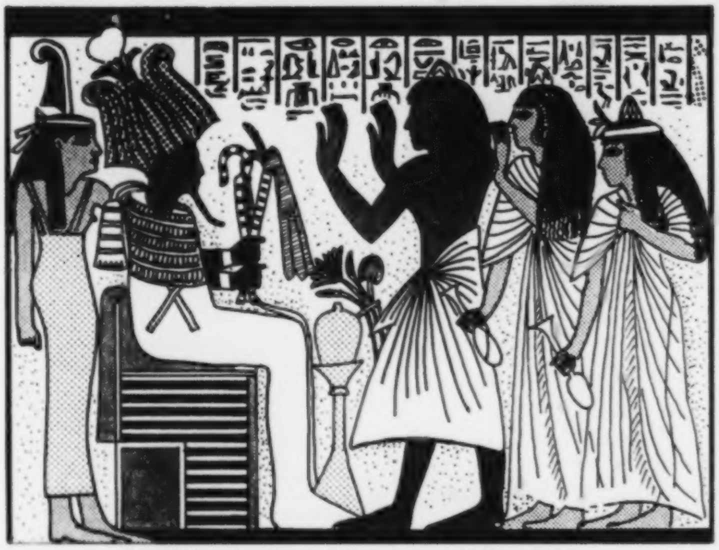
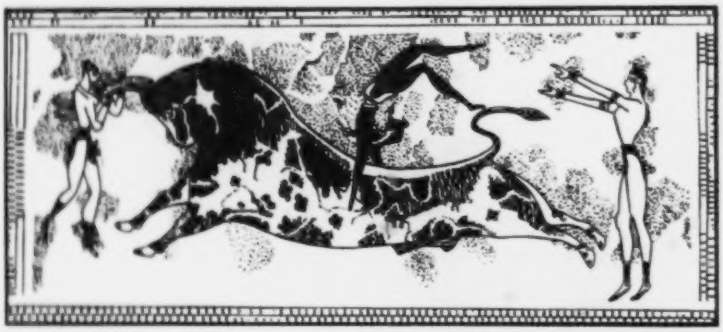
THE ANCIENT WORLD

EGYPTIAN \ LOCAL VALUES • Pictures painted on burial chambers show that the Egyptians were conscious of value contrasts as well as contrasts of color. The separate parts of figures were painted with flat colors and solid, even values. Little if any variations of values exist within the figures. The Egyptians were not interested in using value to create the illusion of light. This flat use of value was one of the first uses of local value in the ancient world (c. 2000 B.C.). Value contrasts were important to Egyptian artists because they purposely painted men darker in value and women lighter in value—the traditional way of showing men and women. They made a conscious effort to create value contrasts between objects and figures in many artworks.



Burial chamber door of Sen-nedjem, c. 1570—1085 B.C.

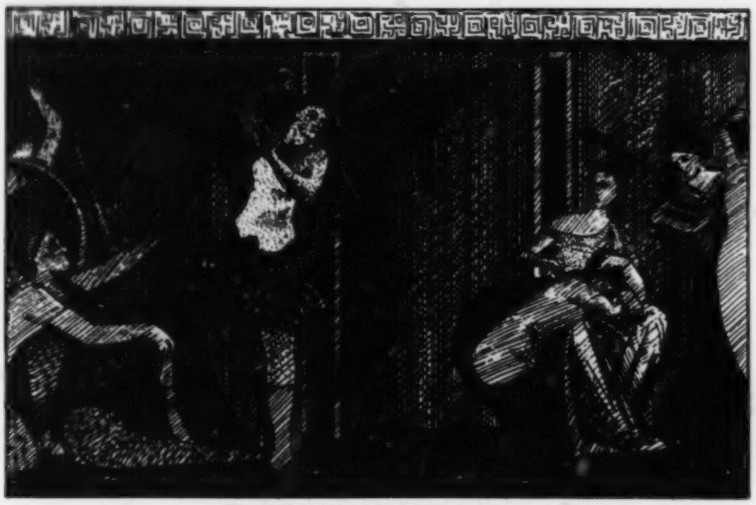
MEDITERRANEAN \ LOCAL VALUE • The Cretans (c. 1500 B.C.) used color and value in a manner similar to the Egyptians. The shapes of the figures were painted with flat colors and even values. Each figure differed in value and each part of the figure contrasted with the shape next to it. This idea of local value seemed to be common among the various cultures of the ancient world. Colors and values were flat with little, if any, variations of value within the figure.



The Toreador Fresco, from the Palace of Knossos, c. 1500 B.C.

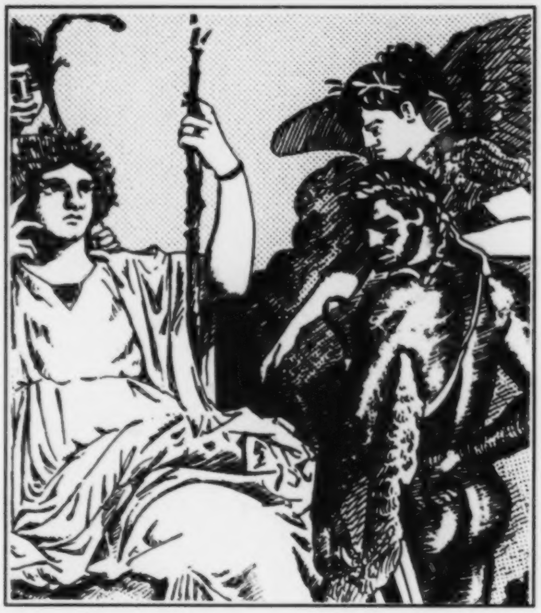
DARK OUTLINES • It is typical to see dark outlines around the figures created by artists from the ancient world. Dark lines can be seen around Egyptian, Etruscan, Greek, and Roman figures.

GREEK and ROMAN \ LOCAL VALUE WITH INTERIOR VARIATIONS • Both the Greeks and Romans used local value in their pictures. Examples of Roman mosaics and wall painting show a use of local value with some interior value variations within figures.



The Villa of the Mysteries, c. 50 B.C.

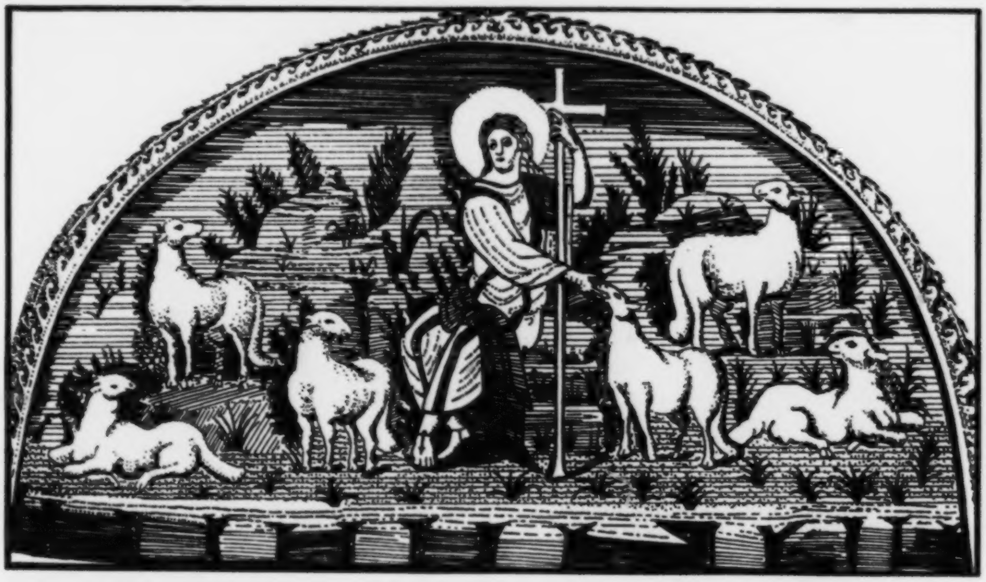
ROMAN \ LOCAL VALUE PLUS LIGHT • Roman artists began rendering their figures with a sense of light. They developed the ability to show the effects of light and at the same time maintain the object's local value. In the picture at the right, the figures each have a different local value. In this picture we can see that men were painted darker than women. All the other figures tend to have different local values. Even though there is light shining on the figures their base, or local, value does not change. The Roman's use of light respected the local value of objects. During the Renaissance, when the use of light was "re-invented," color tended to become more important than local value.



Herakles and Telephos, from Herculaneum, c. 70.

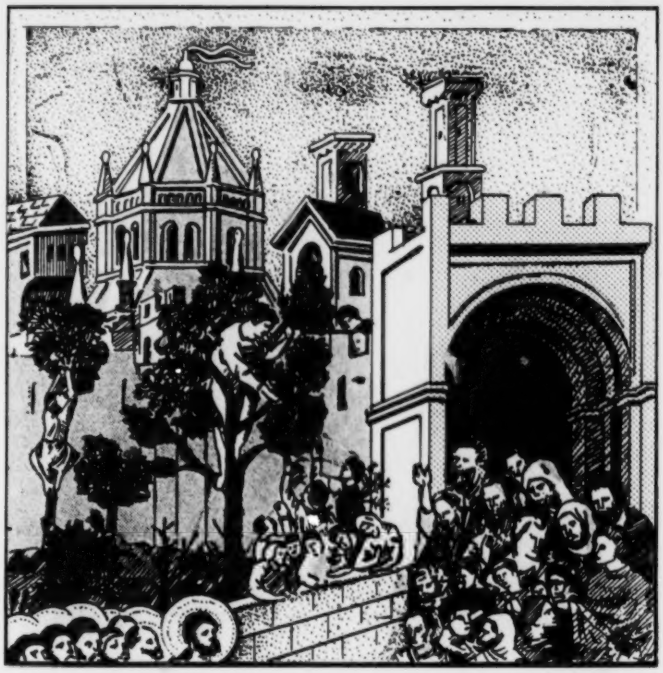
THE MIDDLE AGES

EUROPE \ LOCAL VALUE CONTINUES • The use of local value and value variations within objects in mosaics, wall paintings, and illuminated manuscripts is about the same as in the art of the Greeks and Romans. Because of the standardization of subject matter, technique, and the repeated copying of prototypes, value contrasts remained fairly consistent during Medieval times. At the beginning of the Middle Ages, the unskilled Christian artists created artworks with little contrast in value. Many areas in early paintings and mosaics used the same color of paint or glass. This lack of variation made the pictures appear flat or "bleached out." By the time Constantine became Emperor (fourth century) artists had improved the use value in their artwork. From this time to the end of the Middle Ages, the use of value did not change significantly. Generally, value contrasts improved in the artwork produced during the Middle Ages. By its end, artists had achieved the ability to control value contrasts and create a sense of depth in their pictures.



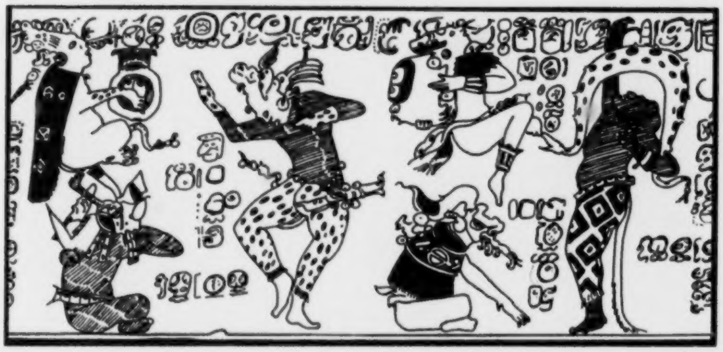
The Good Shepherd, middle fifth century.

EUROPE \ VALUE PATTERNS • Toward the end of the Middle Ages (Gothic period), artists began to explore more possibilities of painting and began to mix colors and control values better than in previous periods. Values were recorded more accurately, and a wider range of values appears in paintings. The works of artists such as Giotto (c. 1266-1337), Simone Martini (c. 1285-1344), Duccio (active c. 1278-1319), and the Lorenzetti brothers (active 1319-1348) show an improved used of value. These artists tended to be more concerned with how light affected the objects. These artists became the forerunners to the artists of the Renaissance.

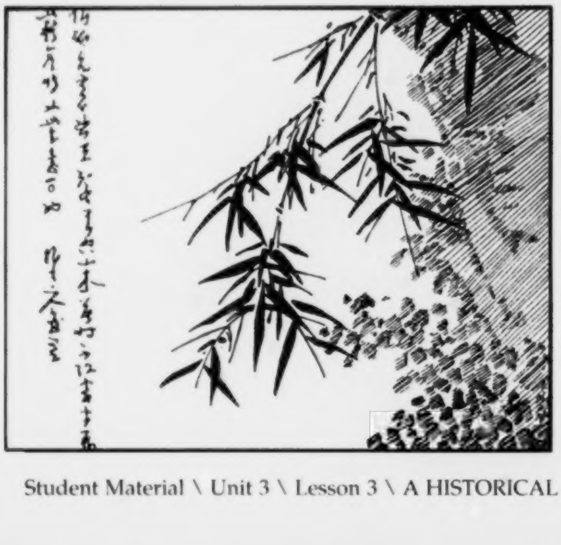


Duccio, *Christ Entering Jerusalem*, c. 1308—1311.

MESOAMERICA \ DARK OUTLINES and FLAT VALUES • Mayan artists also drew dark outlines to define their figures. Values inside of these shapes were essentially flat with no rendering to show form or the effect of light. This traditional use of local value is similar to the use of value by Eskimos and American Indians. Sand (dry) paintings by American Indians show flat values and little reliance upon a dark line around the figures. Some figures may be outlined with either a light line or a dark line and then filled with a different value.



Painting on a tomb vase, Mayan, 8th century.

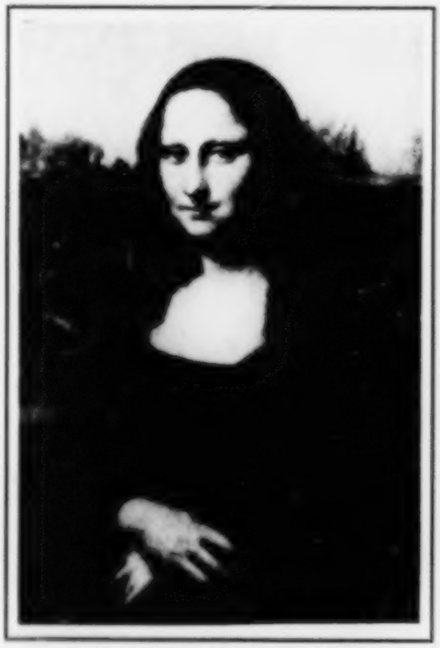


Wu Chen, *Bamboo*, 1350.

CHINA and JAPAN \ DARK LINES and FLAT VALUES • Many of the Oriental drawings are line drawings painted with a brush and have no other values added. Lighter values of ink are sometimes used around shapes to suggest a slight amount of depth in the picture. Aerial perspective is also suggested by lightening the value of the ink in the drawing. When shapes are filled with a value, they tend to be flat with a slight amount of value change to show dimension.

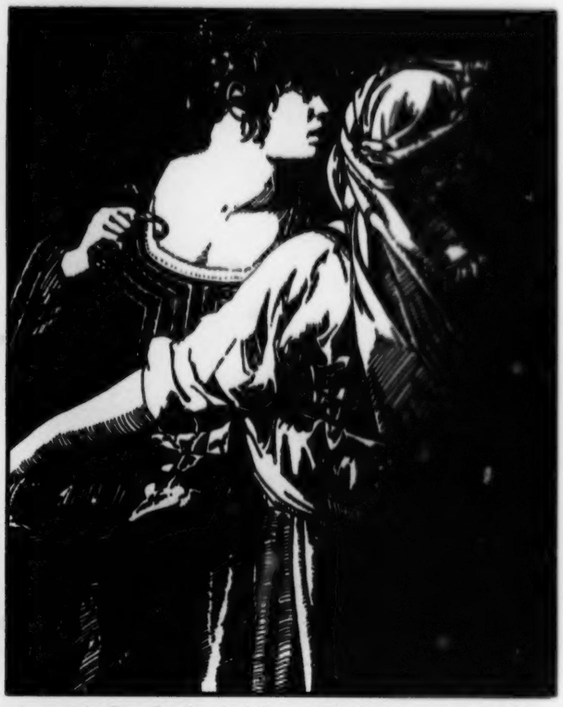
THE RENAISSANCE

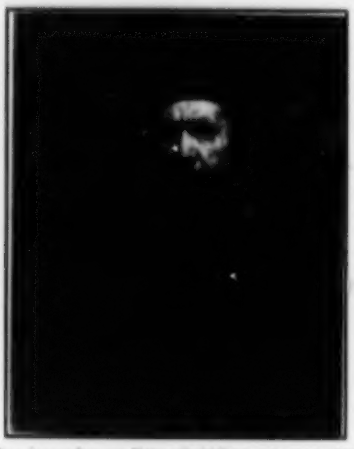
EUROPE \ CHIAROSCURO • Artists during the Renaissance were also fascinated with how value could represent the effects of light on objects. The work by artists such as Giotto (c. 1266-1337) and Masaccio (1401-1428) helped continue this interest in chiaroscuro, the Italian word for "light and dark." As a result, artists gradually began to use value to represent nature accurately. Throughout the Renaissance, artists used value to show exact value changes, and their pictures contain a wide range of value. However, with artists focusing their attention on chiaroscuro, the idea of local value seems to have faded. When value changes appear in pictures, they seem to be the result of color changes rather than a conscious control of value. Leonardo da Vinci (1452-1519), one of the greatest artist of the Renaissance, introduced a sensitive use of value to create a very convincing appearance of form. Da Vinci used chiaroscuro in ways that were amazing to the people in his time. He developed uses of value that broadened the possibilities for artists from his time to the present.


Leonardo da Vinci, *Mona Lisa*, c. 1503-1505.

EUROPE \ SFUMATO • In the *Mona Lisa*, Da Vinci used glazes to make parts of the subject appear veiled in a fine haze, called sfumato. Leonardo and Correggio (c. 1489-1534) are two artists who used sfumato successfully. This use of subtle value changes is more apparent in Leonardo's work than in any previous artist's work during the Renaissance.

EUROPE \ DRAMATIC USE OF VALUE • Toward the end of the Renaissance—during the Baroque period (c. 1600-1700)—value contrasts become more extreme and dramatic. Artists such as Caravaggio (c. 1571-1610), Rembrandt (1606-1669), Gentileschi (1593-1653), and Velazquez (1599-1660) were some of the masters who used value dramatically.


Artemisia Gentileschi, *Judith and Her Maidservant*, c. 1610.


Rembrandt van Rijn, *Self Portrait*, c. 1659.

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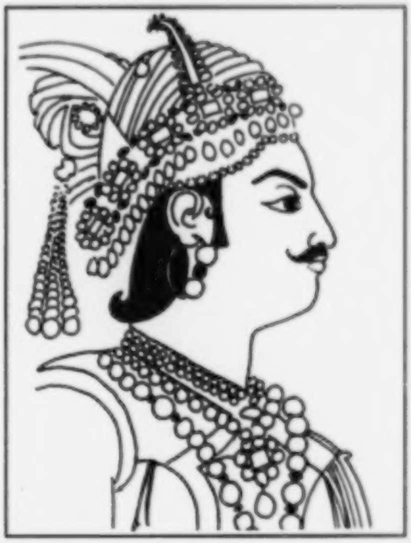
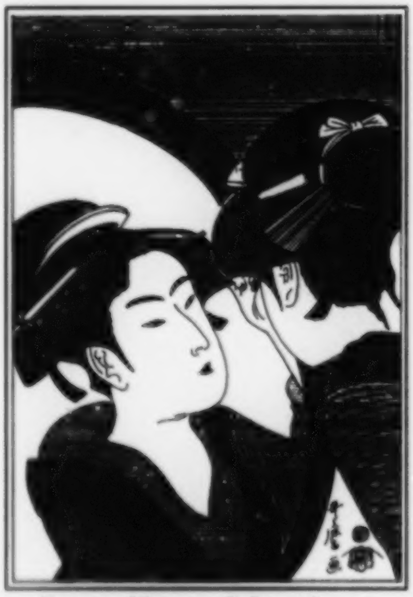
THE MODERN WORLD

INDIA \ FLAT VALUES • Shapes in drawings from India are typically outlined with a dark line, and the figures are filled with a solid value. This use of local value is common among the artwork of the region. Most shapes have a flat value and have no modeling of light and shadow. Some objects contrast greatly with surrounding values while others have only a slight contrast. The value (and color) contrasts are so well controlled that this play of subtle and stark contrast is one of the hallmarks of Indian art.



Sahab Ram, *Maharaja Pratap Singh*, c. 1780.

JAPAN \ LOCAL VALUES • Japanese artists are famous for their woodblock prints. Many of the prints created during the eighteenth and nineteenth centuries were pictures of figures and objects filled with a flat color and value.



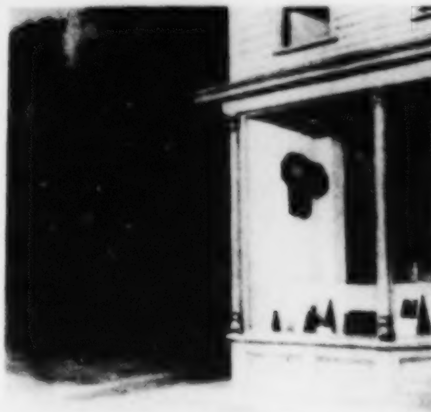
Kitagawa Ultamaro, *Reflected Beauty*, c. 1790.

EUROPE and UNITED STATES \ A RETURN TO LOCAL VALUE • As artists began to reduce the space in their pictures, they also began to reduce the effects of light and paint only the object's local value. This is the first interest in local value since its use in the ancient world. Artists such as Edouard Manet (1832-1883), James Whistler (1834-1903), and Henri Rouseau (1844-1910) were some of the first modern artists to rekindle an interest in the use of local value.

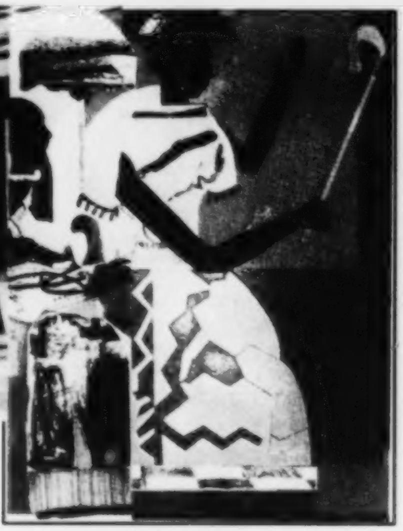
Edouard Manet, *The Fifer*, 1866.

James Whistler, *Arrangement in Black and Grey, The Artist's Mother*, 1871.

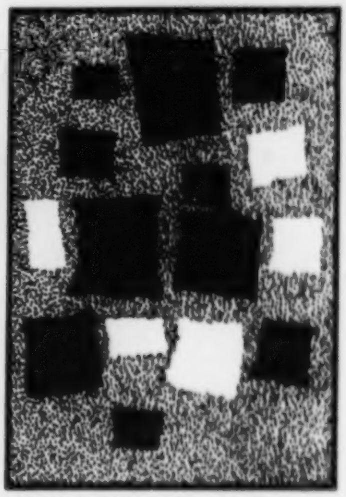
UNITED STATES \ SIMPLIFICATION • One of the developments in the modern world is a simplification of value. Local value has been explored and used more in the twentieth century than in the previous 2,000 years. The last conscious effort to utilize local value was in the ancient world. The illustrations below show several works in which local value is a dominant part of the work.



Edward Hopper, *Seven A.M.*, 19--

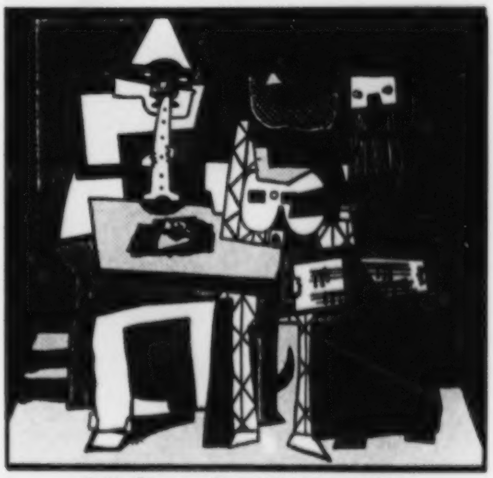


Romare Bearden, *She-Ba*, 19——

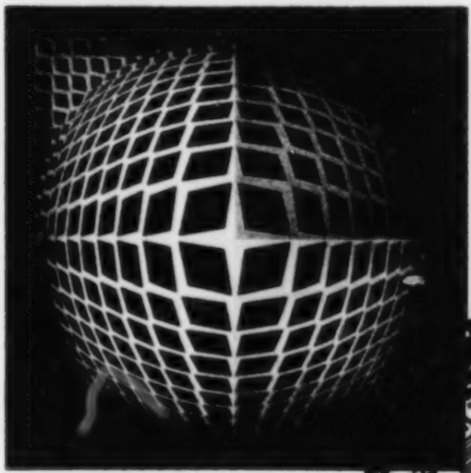


Hans (Jean) Arp, *Squares Arranged According to the Laws of Chance*, 1916—1917.

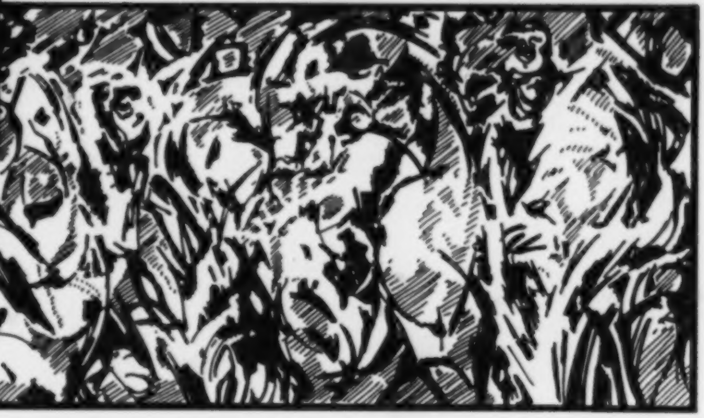
EUROPE and UNITED STATES \ PATTERNS • Another aspect of the art of the modern world is the simplification of values in the picture plane and the exploration of the black-and-white design or pattern in the picture plane. The illustrations below show examples of artworks in which simplification and pattern are important aspects.



Pablo Picasso, *Three Musicians*, 1921.



Victor Vasarely, *Vega*, 1957.

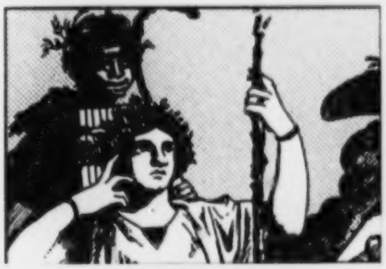


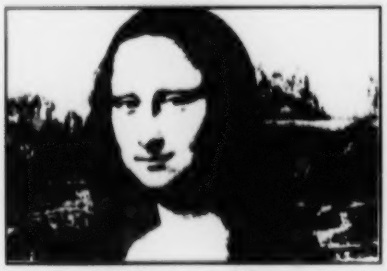
Lee Krasner, *Celebration*, 1959-1960.

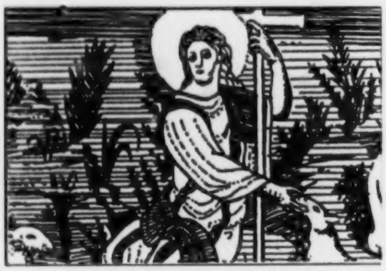
A HISTORICAL LOOK AT VALUE
PRACTICE SHEET

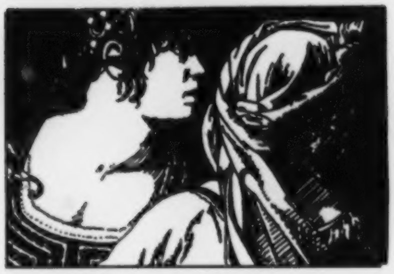
NAME ______________________________ PERIOD ________ DATE __________

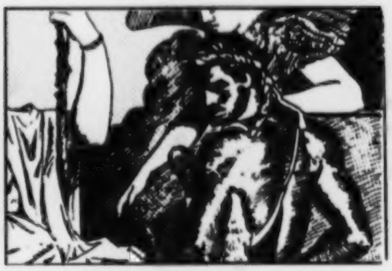
BEFORE AND AFTER (CHRONOLOGY) • The pictures on this page are portions of pictures found on the TIME LINE. The pictures are associated with text aligned with the third colored bar labeled VALUE. Determine if the picture was created *before* or *after* the person or event listed below each picture. (People and events are located at the top of the TIME LINE.) Circle the correct answer.

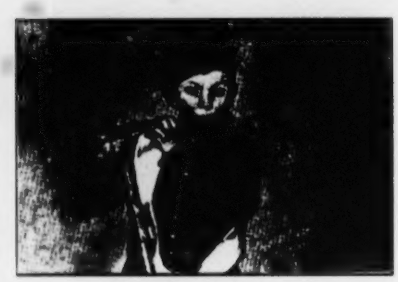

Before or After
King Tutankhamen

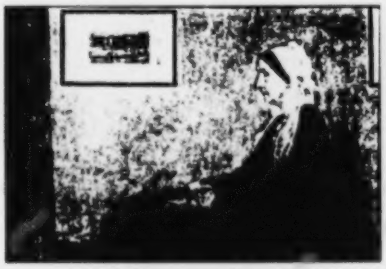

Before or After
Pantheon

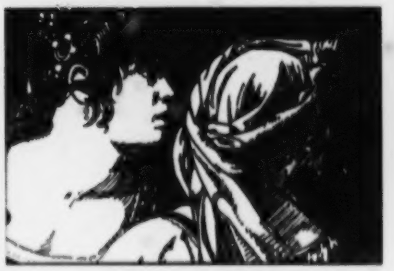

Before or After
Medical Book written by Arabs

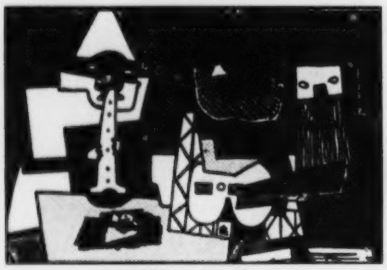

Before or After
Nicolas Copernicus

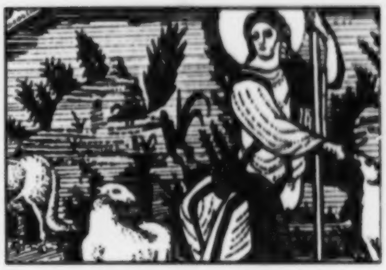

Before or After
Columbus

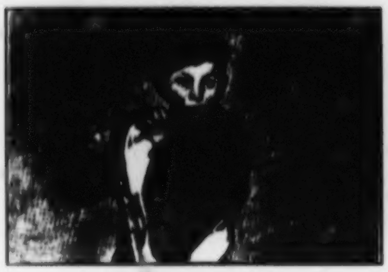

Before or After
Omar Khayyam

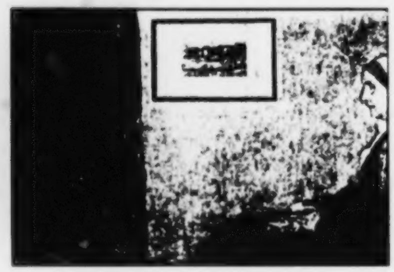

Before or After
The Black Death


Before or After
Alexander Graham Bell


Before or After
World War I


Before or After
Stonehenge


Before or After
Sigmund Freud


Before or After
Mohammed

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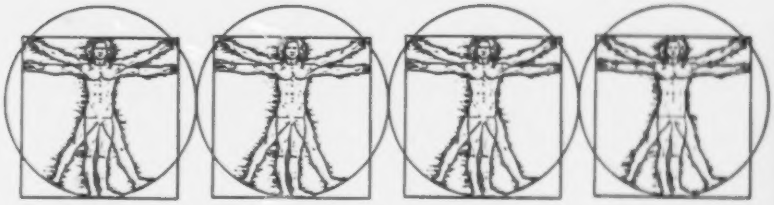
STUDENT MATERIALS



UNIT 4

SIZE and PROPORTION

Lesson 1

SENSORY PROPERTIES OF SIZE AND PROPORTION
HOW MASTERS USED SIZE AND PROPORTION
GUIDED PRACTICE SHEETS

Lesson 2

EXPRESSIVE PORPERTIES OF SIZE AND PROPORTION
GUIDED PRACTICE SHEETS

Lesson 3

A HISTORICAL LOOK AT SIZE AND PROPORTION
GUIDED PRACTICE SHEETS

UNIT 4 • LESSON 1

SENSORY PROPERTIES OF

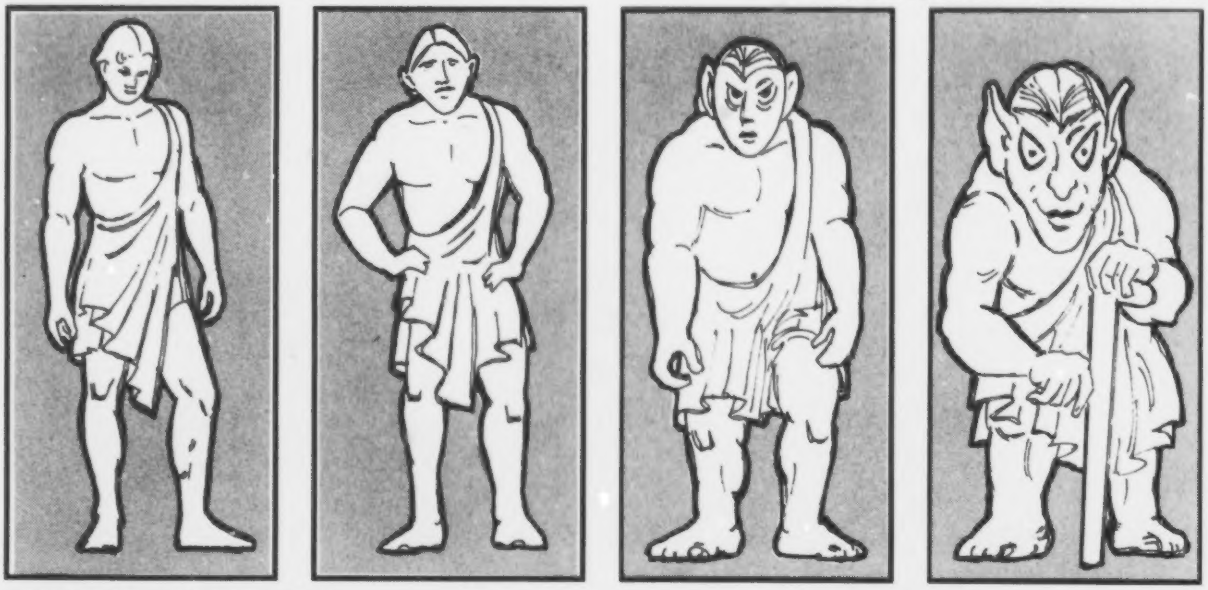
SIZE and PROPORTION

CONCEPT: All objects vary in size and have a natural size relationship. Learning to mentally see proportions accurately can improve a student's ability to draw objects.

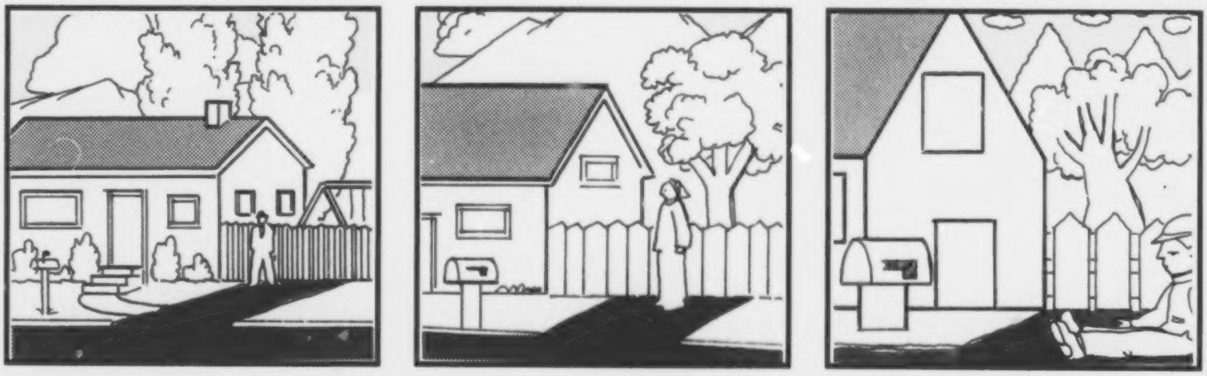
PROPORTION SCALE

The scale ranges from natural (accurate) proportions to unnatural (inaccurate) proportions. The first example shows several drawings of a man; the left side portrays natural proportions and the right side illustrates unnatural proportions. The drawings of a man show the proportional relationships within the figure. The pictures at the bottom show proportional relationships between people and objects.

NATURAL PROPORTIONS UNNATURAL PROPORTIONS

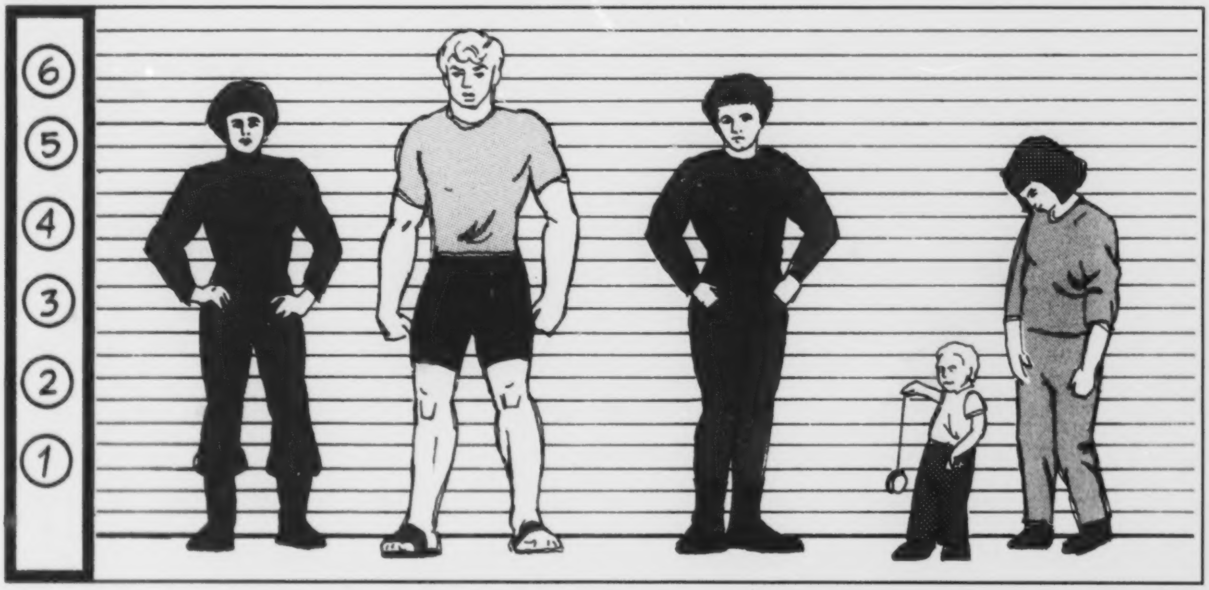


NATURAL PROPORTIONS UNNATURAL PROPORTIONS



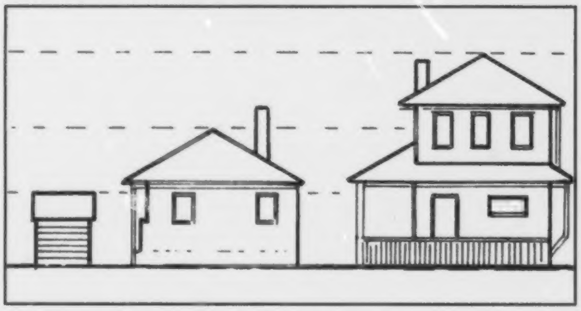
ALL OBJECTS VARY IN SIZE

1. People and objects vary in size. The variety of sizes we see in this world is extraordinary. Yet this variety can go almost unnoticed unless we consciously compare the sizes of objects in our environment.

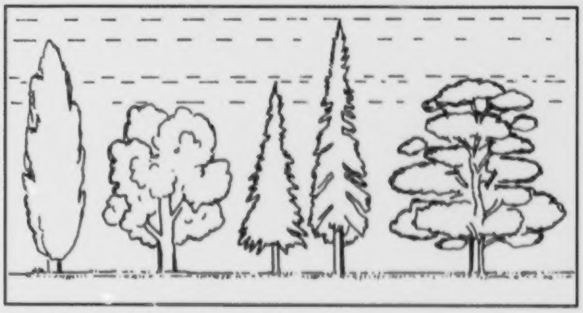


The examples on this page are only a few of the size differences that occur in nature. Noticing the size relationship of things such as people to trees, people to houses, people to flowers, houses to trees, flowers to shrubs, fences to houses, etc., is the beginning of drawing objects and pictures having correct size and proportion. Examine the objects on this page and notice how each varies in size. And, more importantly, start noticing the size and proportion of everything else in the environment.

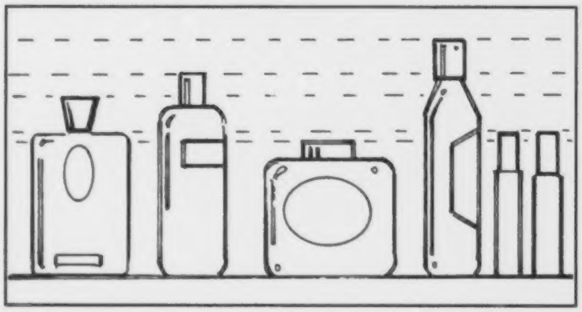
HOUSES VARY IN SIZE



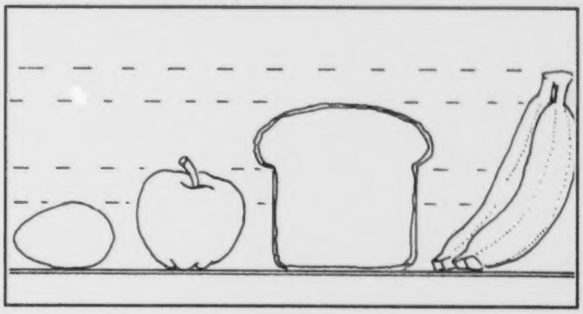
TREES VARY IN SIZE



BOTTLES VARY IN SIZE



FOOD VARY IN SIZE



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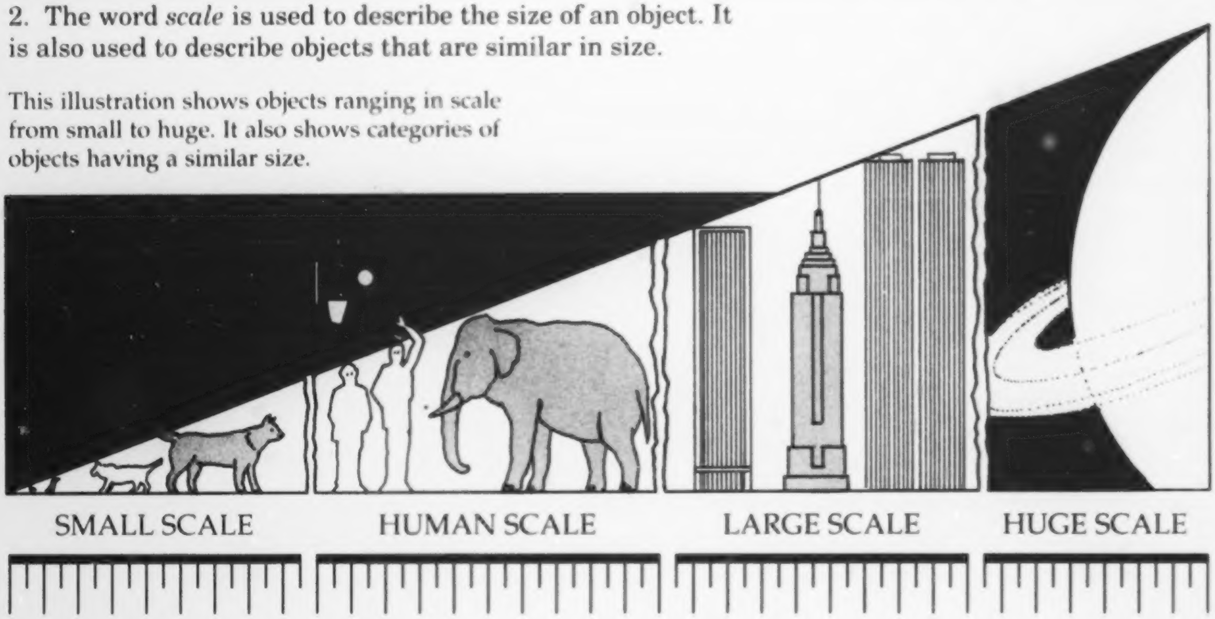
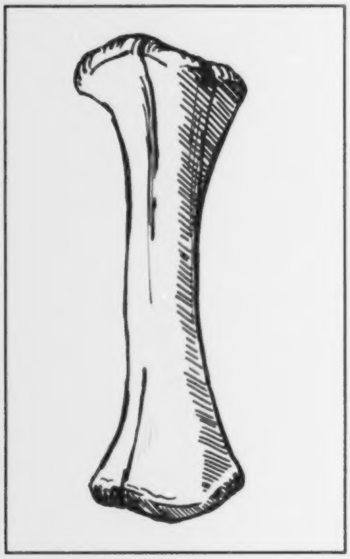
WHAT IS SCALE?

2. The word *scale* is used to describe the size of an object. It is also used to describe objects that are similar in size.

This illustration shows objects ranging in scale from small to huge. It also shows categories of objects having a similar size.

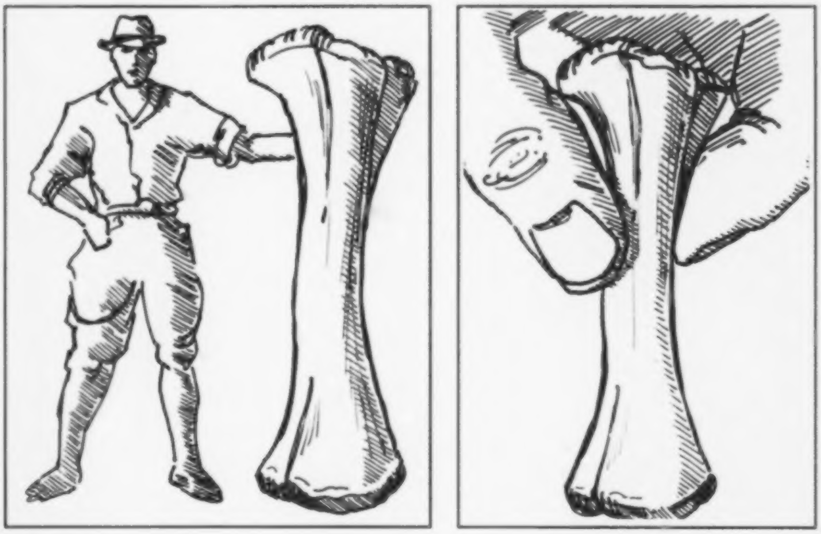


HOW BIG IS THIS BONE?



3. Unfamiliar objects need a more familiar object next to it in order for its size to be clearly understood.

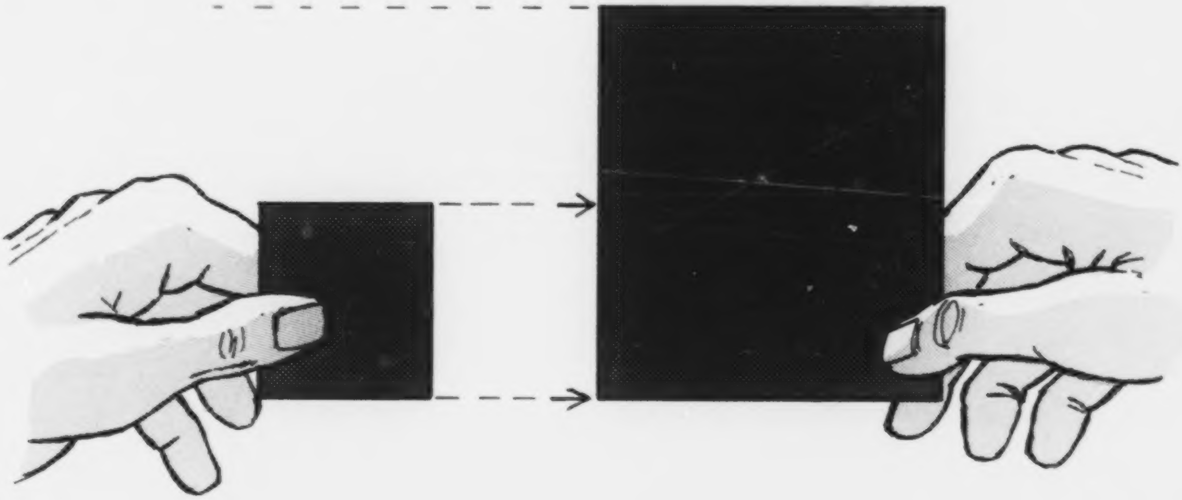
However, the size of an object can be clearly determined when it is pictured next to another object of known size.



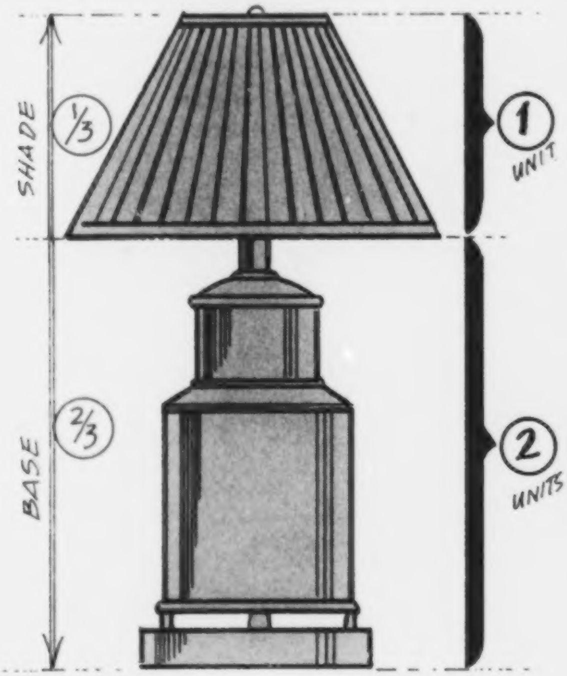
Sometimes the word *scale* is used to mean *reduced in size.* When someone says a picture has been *drawn to scale* or is *scaled down* they are referring to a picture of an object that has been drawn smaller than its actual size while its proportions remain the same.

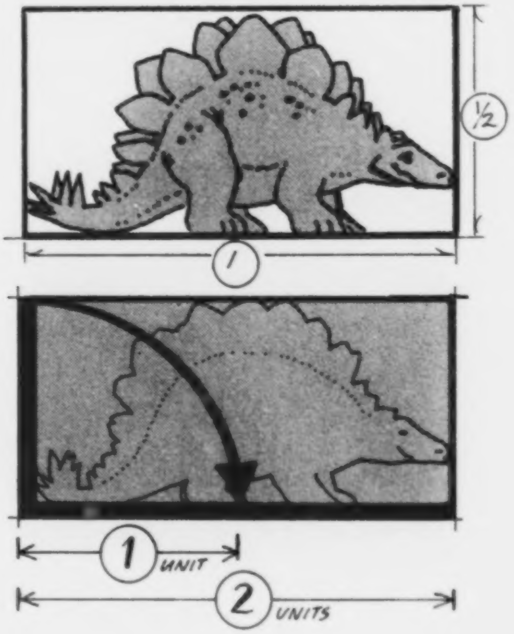
WHAT IS PROPORTION?

4. *Proportion* is a word that means the *relationship* or *comparison* between two or more sizes. Proportion may be the size relationship between two objects or it may be the size relationship between parts of an object.



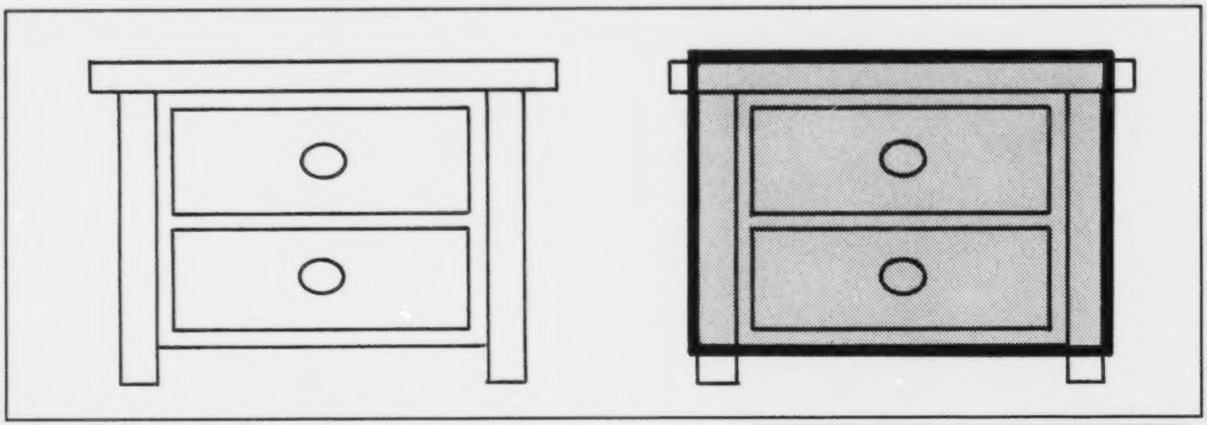
5. Proportions are sometimes expressed as a *ratio.* A ratio is a set of numbers expressing the relationship of two or more objects. In the illustration above, the ratio of the two shapes is 1:2; this means that the larger shape is two times as big as the size of the smaller shape.





THE PROPORTIONS OF SIMPLE OBJECTS

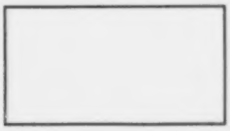
6. Developing the ability to visually judge sizes and their proportions is an important skill required in drawing.



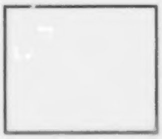
Examine the proportions of the rectangles illustrated below. Which of these is most like the proportion of the chest of drawers?

The simplest proportions are *height* and *width*. These simple proportions can be very helpful in judging the proportions of objects.

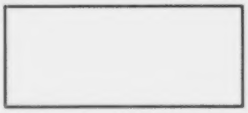
A



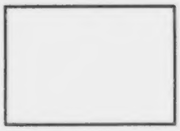
B



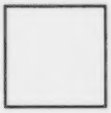
C



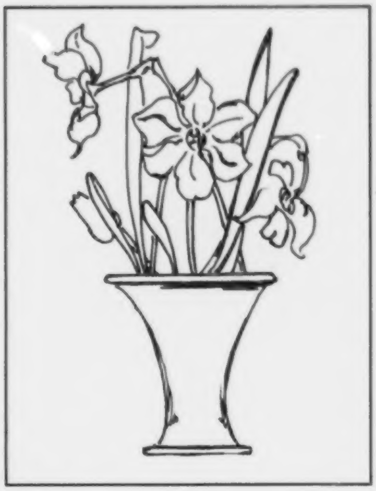
D



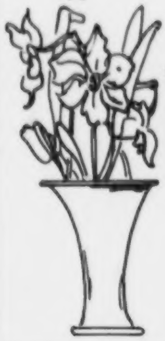
E



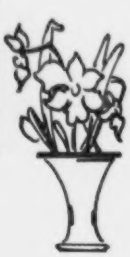
Which of the shapes of the flower and vase illustrated below is most like the original?



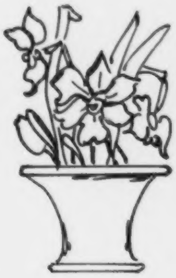
A



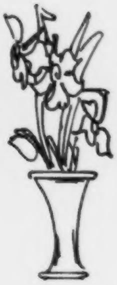
B



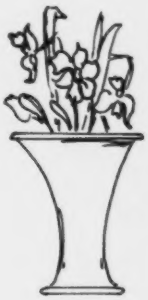
C



D



E

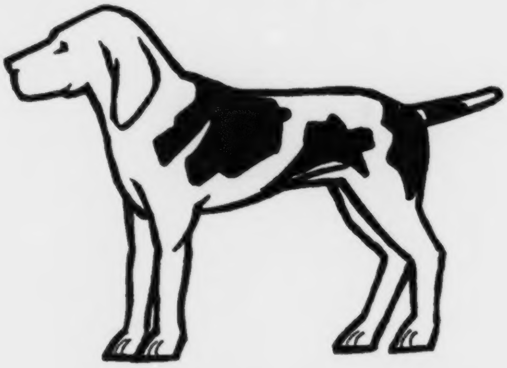


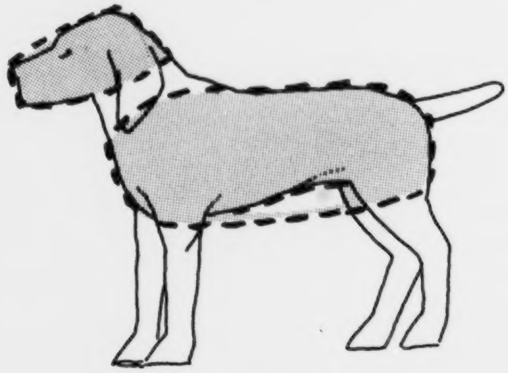
Most drawings require the proportions of objects to be accurate, with no major or obvious errors. This is not as hard as some people may think. When the drawing of objects requires precise measurements, artists use tools and techniques to achieve great accuracy. Your objective is to become more aware of proportions and use a few mental techniques to achieve accuracy without having to guess. Keep practicing. You can do it!

ANSWERS: The correct proportion of the chest of drawers is D. The correct proportion of the flowers is B.

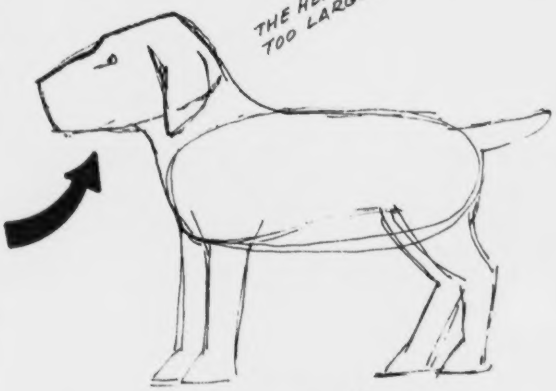
SEEING PROPORTIONS OF COMPLEX OBJECTS

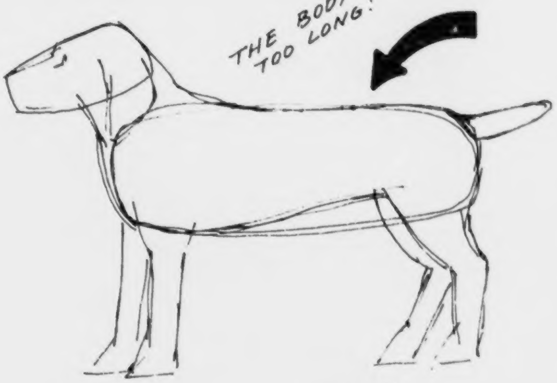
7. Simple proportional relationships, such as height and width, can be used to draw compound and complex shaped objects. Also judging the size of its parts can help in drawing the object accurately.

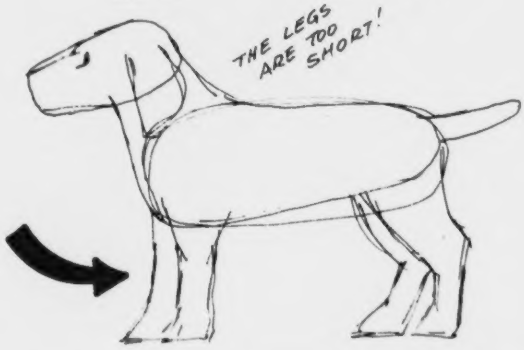


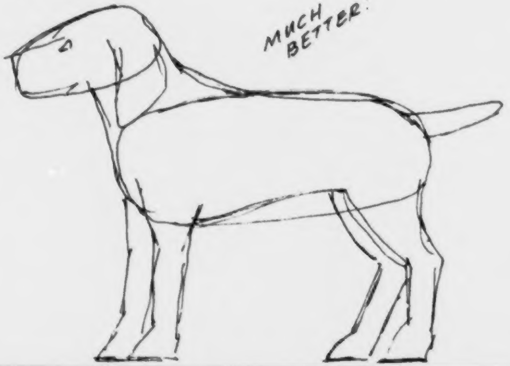


WHICH OF THE DRAWINGS OF THE DOG IS MOST LIKE THE ORIGINAL?


THE HEAD IS TOO LARGE!


THE BODY IS TOO LONG!


THE LEGS ARE TOO SHORT!


MUCH BETTER!

When you look at these drawings and identify which one is most like the original, you have an important part of what it takes to draw objects with accurate proportions. Once you can see the right proportions the next thing is to practice drawing correct proportions. It really is easier than many people think.

ANSWER: C. Dog C has proportions most like the original subject.

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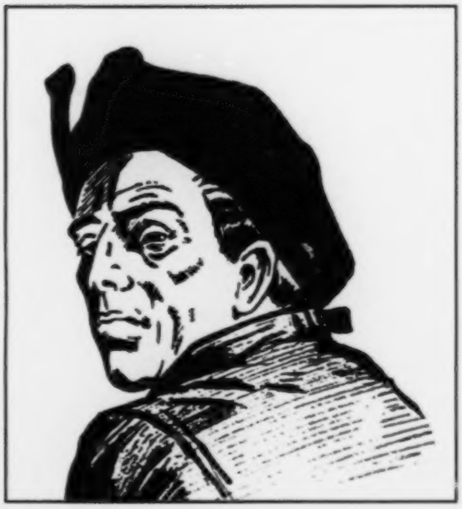
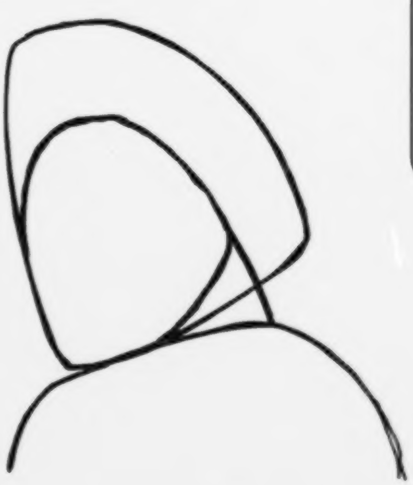
USING SIMPLE SHAPES TO ESTABLISH CORRECT PROPORTIONS

8. Using implied shapes can help establish correct proportions.

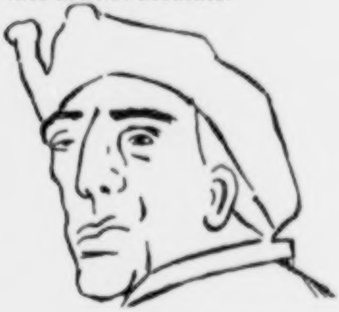




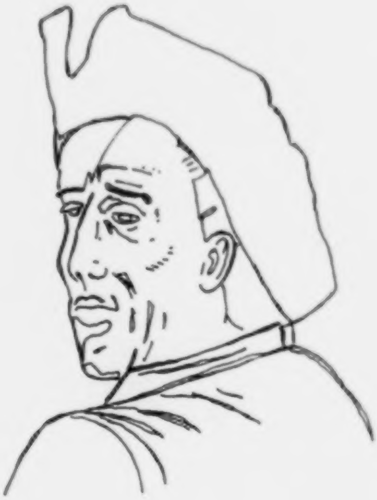
This is an important part of the blocking-in process. Using this idea can eliminate a lot of proportion problems! Don't forget to use it.

COMMON MISTAKES

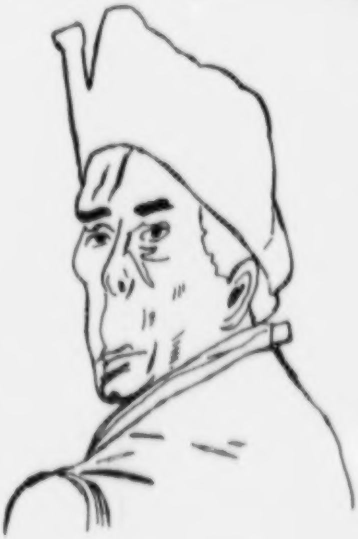
The proportions of the man's face are not accurate.



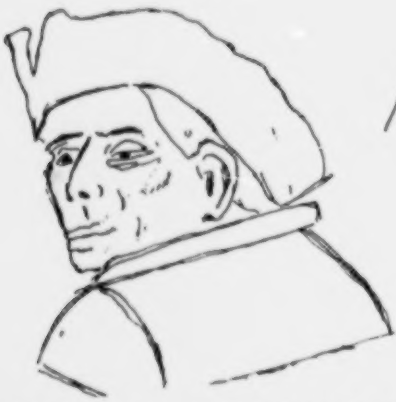
This figure is too narrow!



This figure is *very* narrow!



This figure is *too* wide!

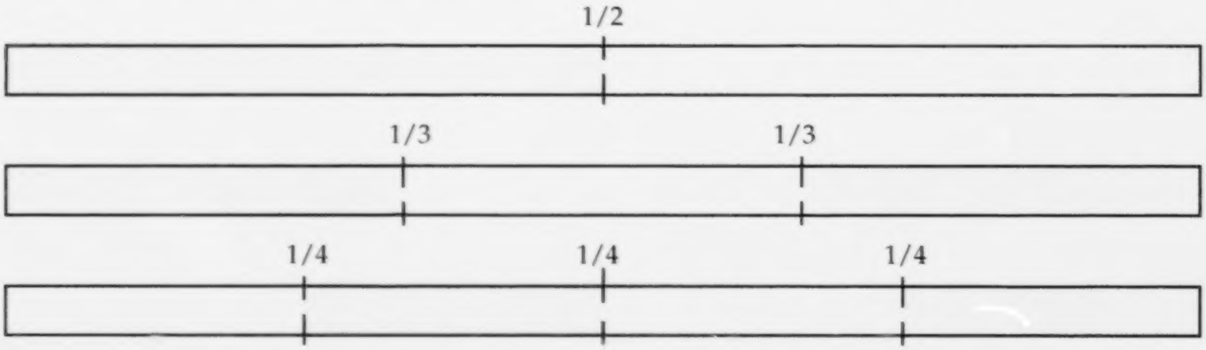


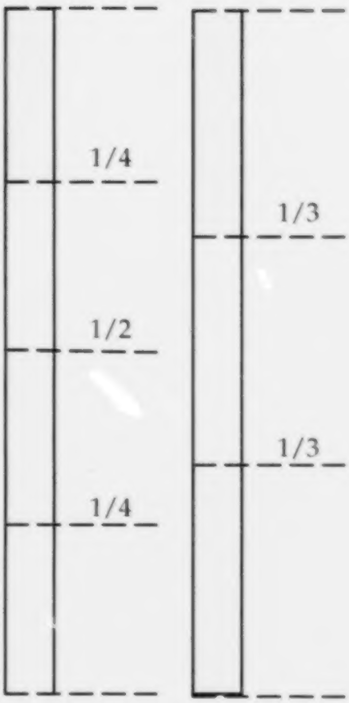
The drawings to the left are actual student drawings. Notice the kinds of proportional problems students commonly make—the head is too wide or too narrow, or such things as eyes, nose, or mouth are placed too high or too low in the head.

JUDGING SIMPLE PROPORTIONS

9. Dividing objects into sections using simple divisions such as halfs, thirds, and fourths, can be helpful in learning to draw proportions accurately.

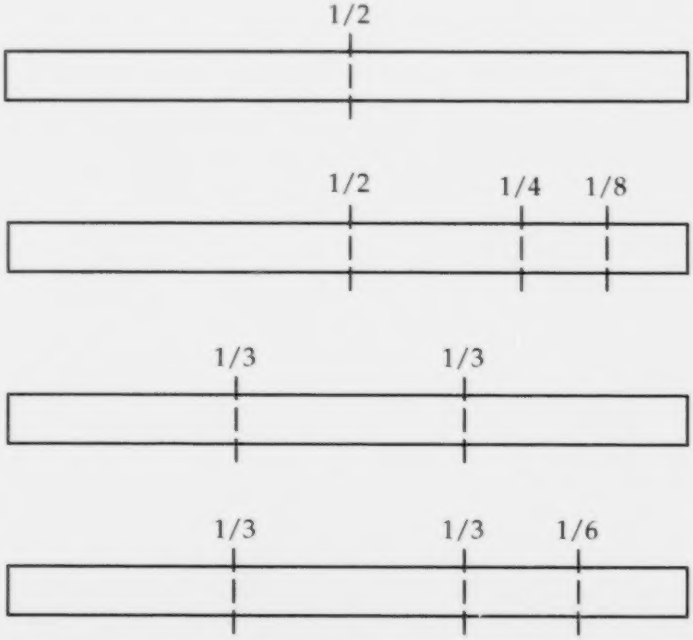
With practice it can become easy to see and draw simple proportions such as those illustrated below. It is a good idea to notice proportions of objects that are both horizontal and vertical.





Divisions such as 1/4, 1/6, or 1/8 can be made by subdividing the first division in half or in thirds, etc. These kinds of divisions can be very accurate with little or no mathematical calculation involved. Dividing objects and distances in this way can greatly help in establishing correct proportions in a drawing. The illustrations below show how this can be accomplished.

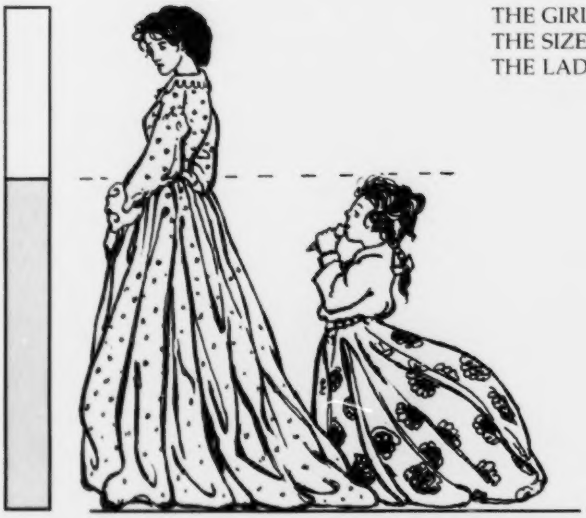
Locating 1/4 can be accomplished by dividing one-half of an object in half.
Locating 1/8 can be accomplished by dividing 1/4 in half.
Locating 1/6 can be found by dividing one-third of an object in half.



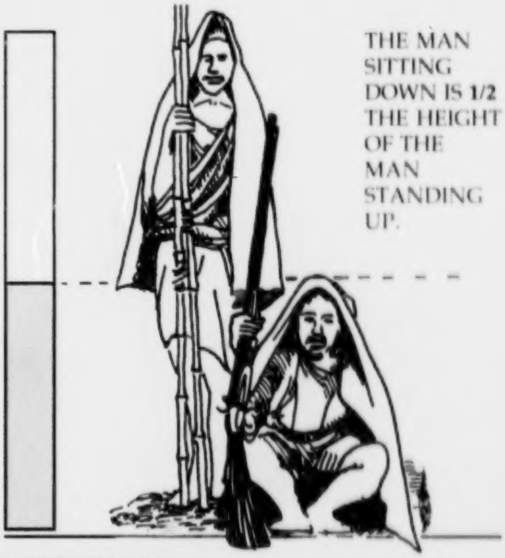
USING A "MENTAL RULER" TO COMPARE OBJECTS

10. Using a mental ruler can help make proportional judgements which can result in more accurate proportions.

A MENTAL RULE CAN BE USED TO JUDGE
SIMPLE PROPORTIONS SUCH AS HALVES AND THIRDS

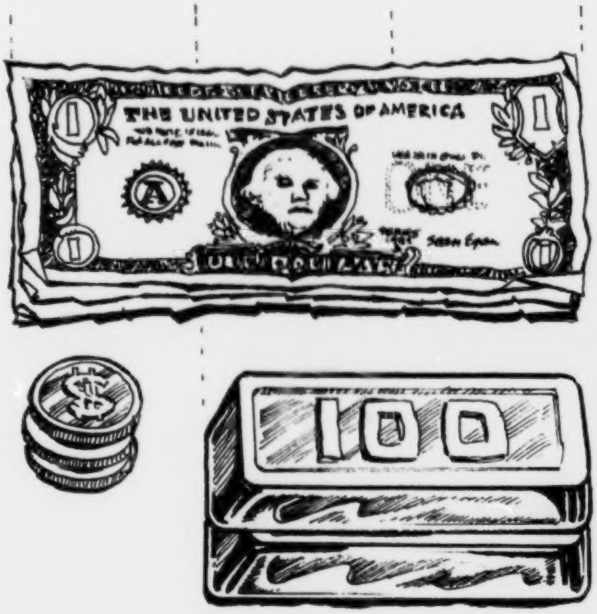


THE GIRL IS **2/3**
THE SIZE OF
THE LADY

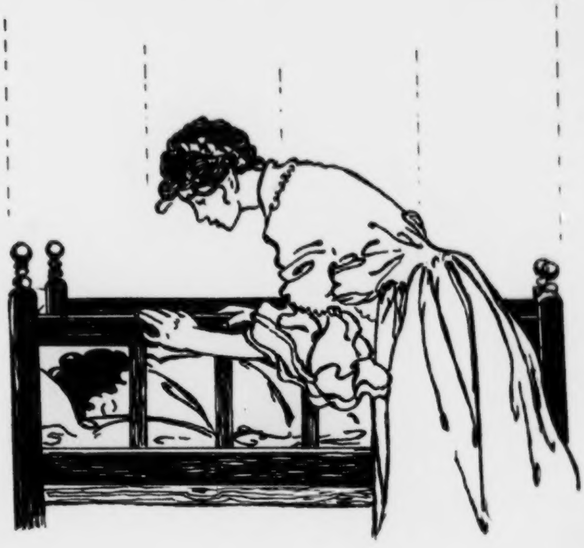


THE MAN
SITTING
DOWN IS **1/2**
THE HEIGHT
OF THE
MAN
STANDING
UP.

Use the mental ruler to judge the size and proportion of other objects in the picture.

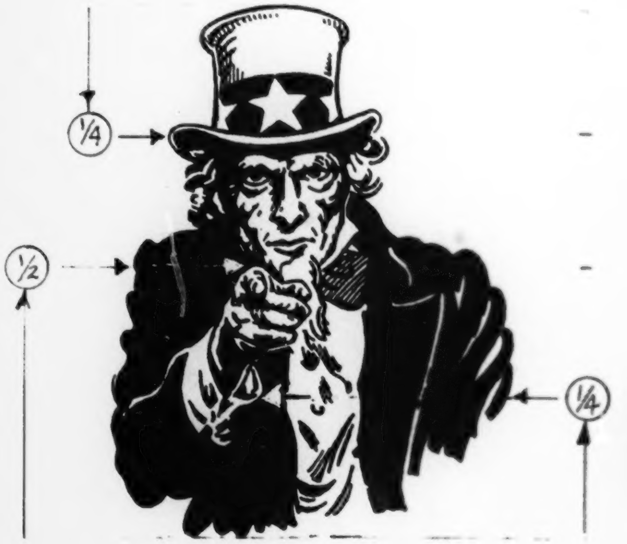


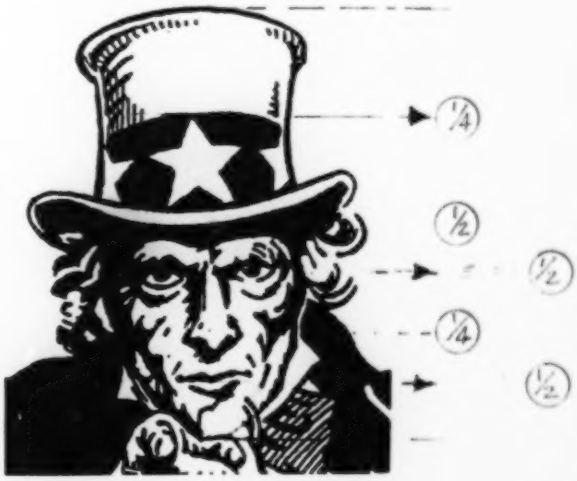
THE UNITED STATES OF AMERICA
A
ONE DOLLAR
100



USING A MENTAL RULER TO COMPARE PARTS OF AN OBJECT

11. A mental ruler can be used to judge the proportions of an object's parts.





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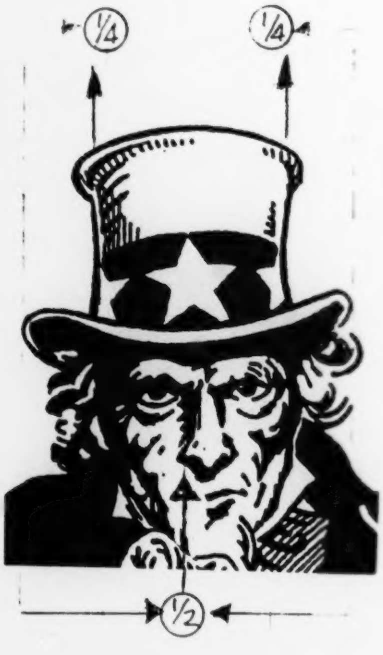
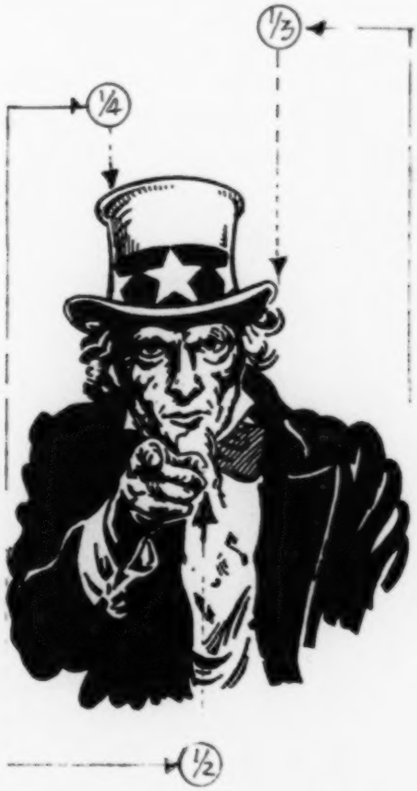
1/2





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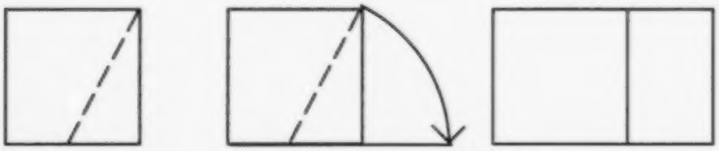
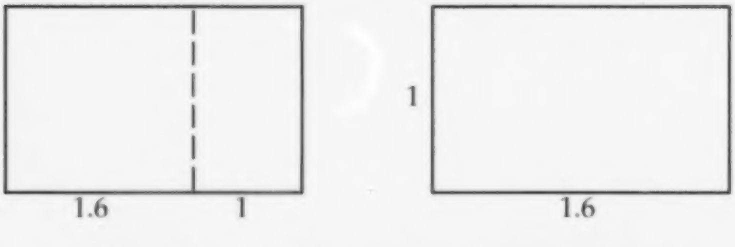
NATURE'S GOLDEN RULER— THE GOLDEN MEAN

12. The Greeks first identified the proportions of the *golden section* which is 1:1.618. They were also the first to identify that this proportion was found in many natural objects, including the human figure. Actually, the proportion occurs so frequently in nature that the proportion of the *golden section* has come to represent the epitome of natural proportions. When this proportion is found in nature it is not always exactaly 1:1.618; however, it is very close to it. When proportions approximate the *golden section* (an absolute number) we refer to it as the *golden mean* (a number that is near the *golden section* but not exactly). The proportions of the golden mean fall somewhere between half and two thirds. It simply can be stated as more than one half and less than two-thirds. The proportion of the *golden mean* appear more natural because they are more like the proportions we find in real life.

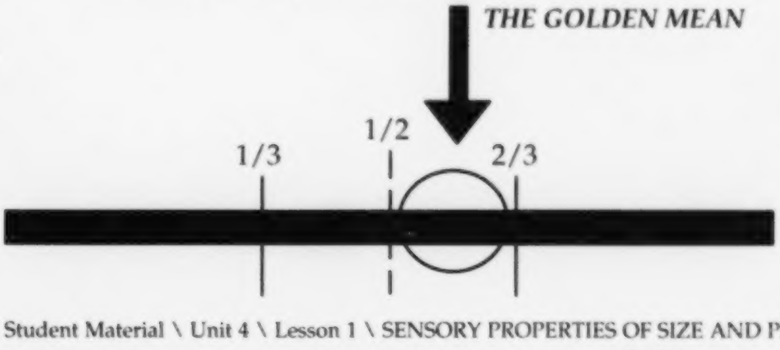
A popular way to show how the proportion of the *golden section* is constrructed is shown below. First, a square is drawn. Second, its base is divided in half and using this point as the center of a circle an arc is drawn from an adjacent corner to an extended base line. Third, from this point two sides are drawn to complete a rectangle whose proportion is 1: 1.618.



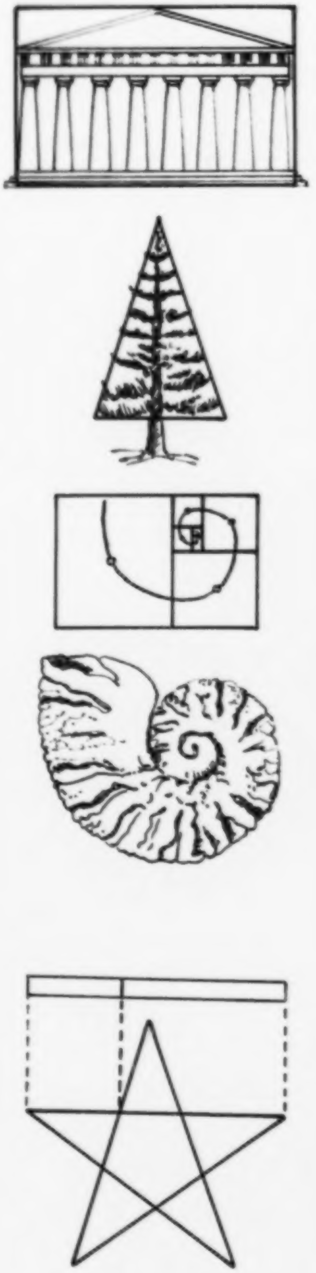
MATHEMATICALLY, the ratio of the *golden section* is 1:1.618.



VISUALLY, the *golden mean* can be stated simply as: more than one half and less than two thirds.



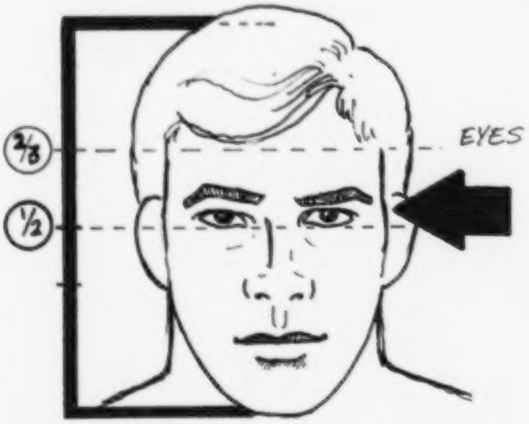
The proportions of the golden section as applied to the Parthenon (a Greek temple), a tree, a sea shell, and a star.

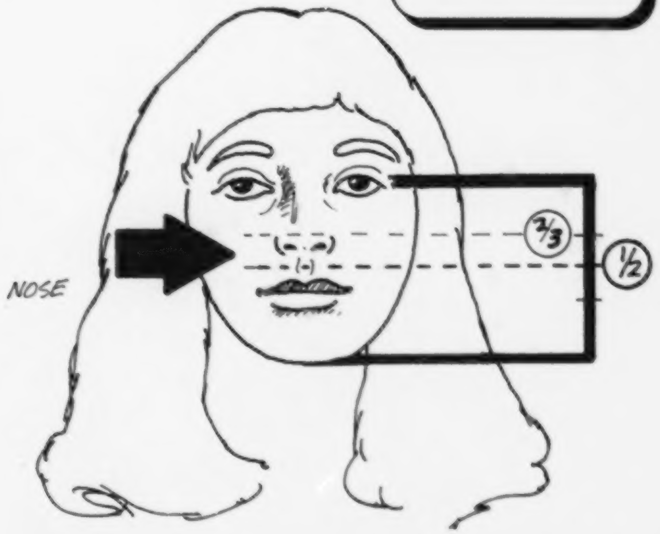


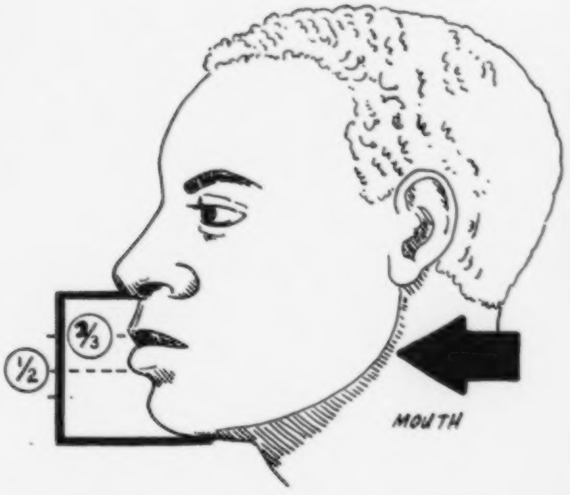
USING THE GOLDEN MEAN TO DRAW THE HUMAN FIGURE

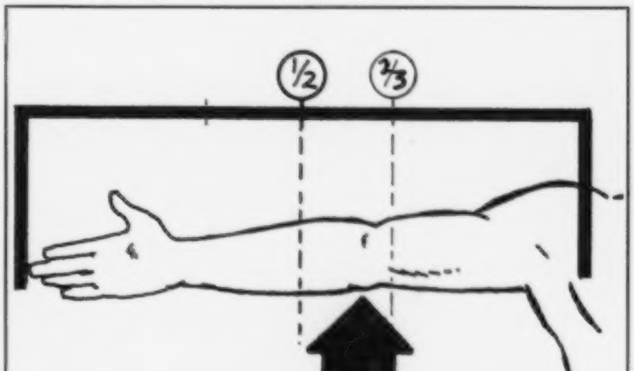
13. The proportions of the golden mean are present throughout the human body. Understanding and using the proportions of the golden mean can help you draw figures more accurately.

Remember, drawing the right shape for eyes, nose, mouth, ears, etc., is as important as placing them in the right location.









Drawing the human figure can scare many people. Many people believe their drawing must be perfect in order for it to look right. These few tips on proportion can help you place eyes, nose, and mouth in the right location. Remember, all of us are variations of the *ideal*. In other words, the proportions in our body are similar to the ideal but not exactly. This is part of what makes us individually unique. Therefore, if you can come close to these proportions your drawing will look satisfactory.

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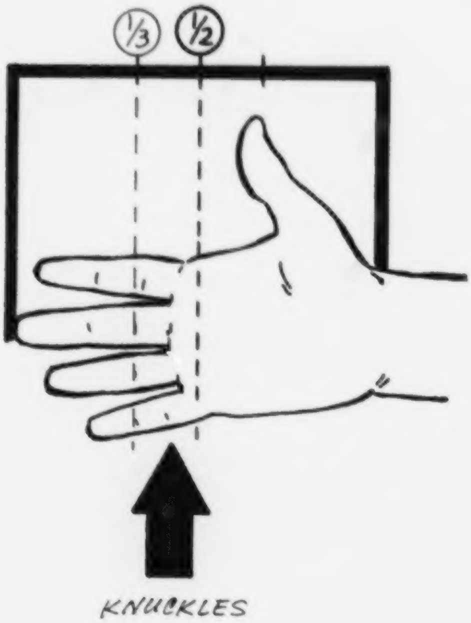
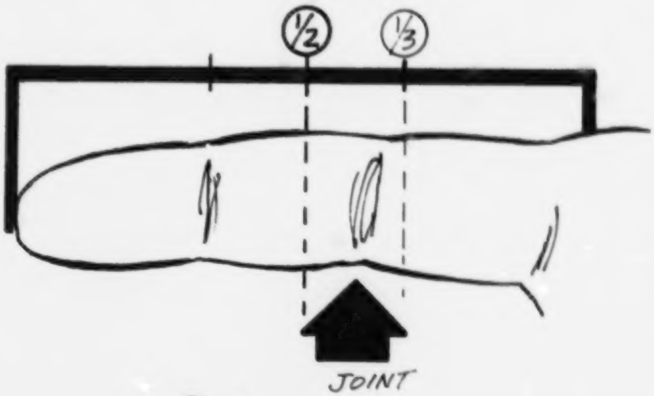
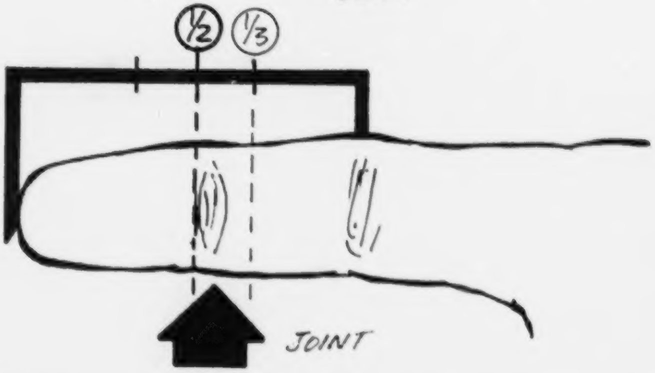
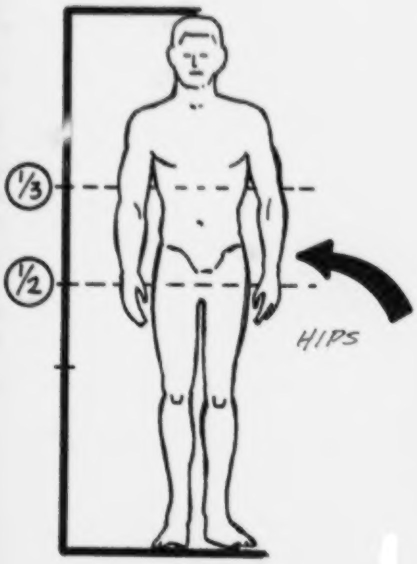
USING THE GOLDEN MEAN TO DRAW THE HUMAN FIGURE

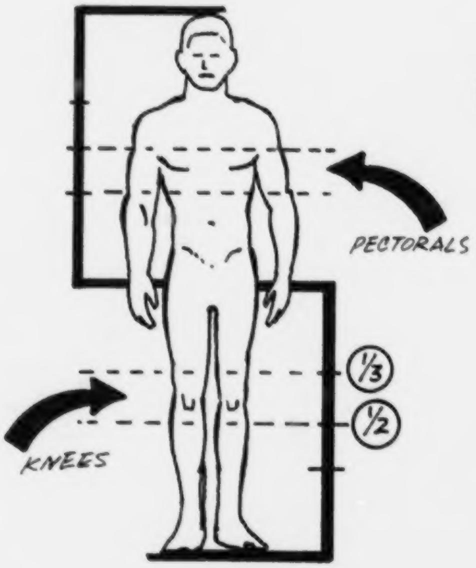
The proportions of the golden mean occur in other parts of the body as well as the head, arm, and hand. Notice how the proportions of the golden mean occur in the following examples.


⅓
½
KNUCKLES








PECTORALS
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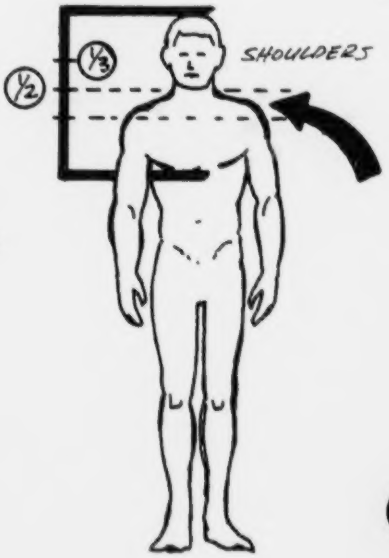
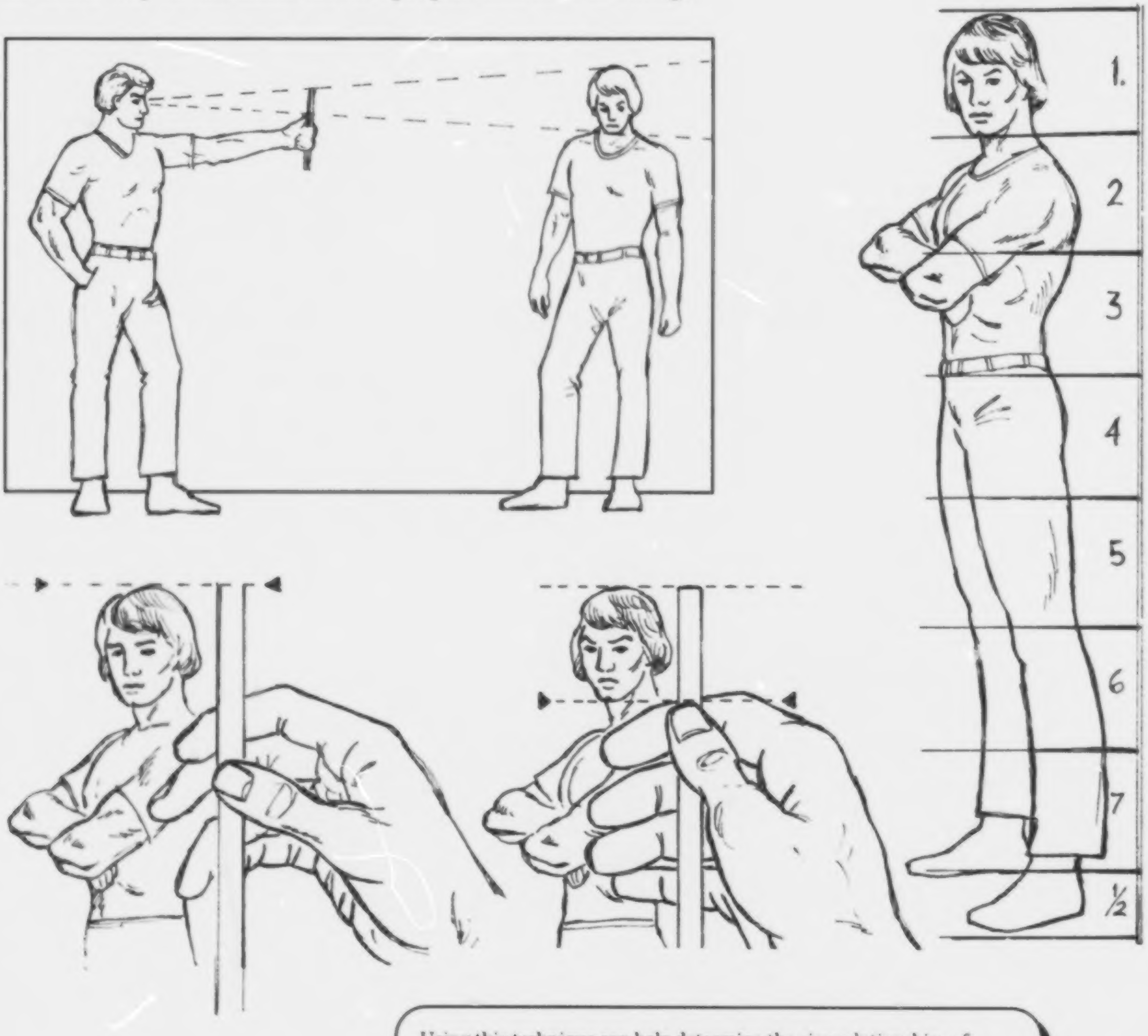
KNEES


⅓
½
SHOULDERS

TECHNICAL TIPS

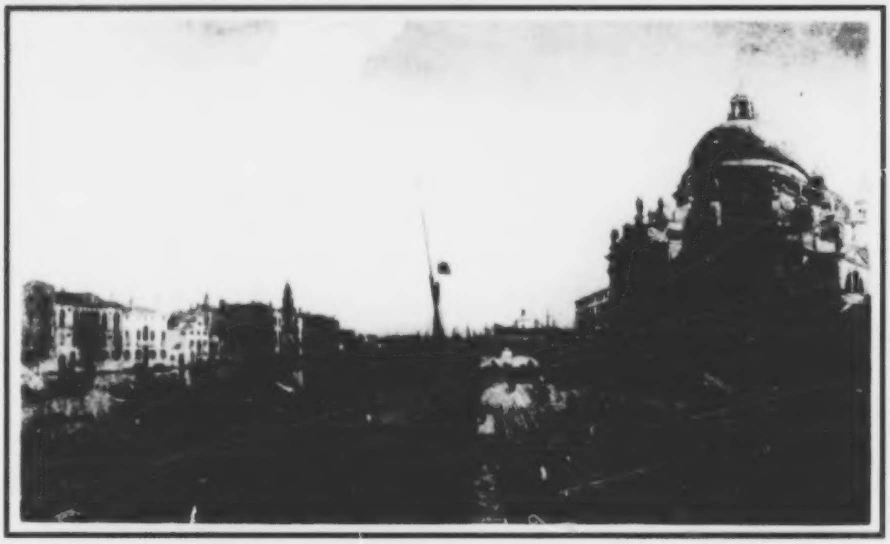
Using a technique like *scaling* can help you portray correct proportions and eliminate the errors of proportion caused by guessing.

Scaling is a simple technique used by many artists that can help determine the correct size and proportion of objects in a drawing. The idea behind scaling is to use something like a pencil or a pen to visually measure an object and compare its measurement with surrounding objects. Instructions: 1. To scale a subject, hold a pencil vertically in the hand, with the arm outstretched and the elbow "locked." Align the pencil tip with the top of the object that is to be measured (the example is the top of the figure's head). 2. Move your thumb on the pencil until it lines up with the bottom of the object (the bottom of the chin has been used in the illustration below). 3. This size can be used as a unit to measure and compare its size with other objects. This method can be an accurate way to establish correct proportions in a drawing.



Using this technique can help determine the size relationships of objects in a drawing and make it appear natural. The more proportions that are checked, the more likely the drawing will be accurate.

HOW MASTERS USED SIZE & PROPORTION



Canaletto has draw all the objects, figures, and buildings in his picture with natural size and proportion relationships. The illustrations below portray the size relationship between people and buildings, a person and a boat, and the correct proportions within a figure.

GENERAL INFORMATION

Venice by Canaletto (Kahn-ah-LEY-toe) (Giovanni Antonio Canal) 1697-1768

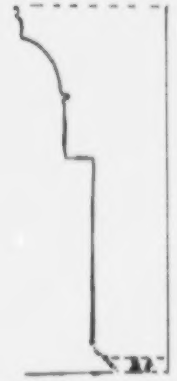
Canaletto was an Italian landscape painter. He specialized in scenes of his native city, Venice. He painted many of the common sights in the city and is famous for the great precision of recording such things as canals, churches, palaces, and bridges. Canaletto lived during the Baroque period, which ended in Italy about 1765.

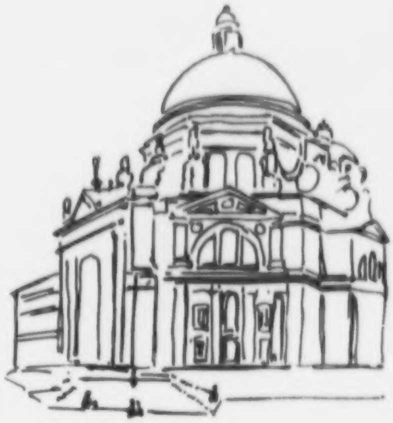
HISTORY

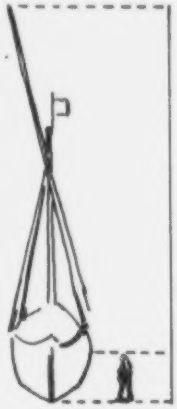
Giovanni Antonio Canal, known as Canaletto, was born in Venice, Italy, where his father was a painter of theatrical scenery. Canaletto first studied under the Dutch painter van Wittel. He later went to Rome, where he learned perspective from Panini, a famous architectural artist. By 1720 Canaletto had completed his formal training and returned to Venice, where he immediately became a successful painter and engraver of city scenes. In 1740 he returned to Rome for a two-year stay. During this time he painted Roman scenes. In 1745 he made a trip to England, which eventually became his home for several years. While in England, Canaletto painted many familiar English scenes and decorated many of the Palladian villas in the southern countries of England. In 1755 he returned to Venice and in 1763 was elected to membership in the Venetian Academy. He set up a studio in Venice and turned out great quantities of paintings and etchings that made him famous.

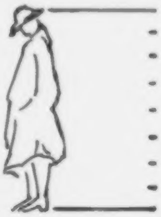
STYLE AND WORKS

Canaletto is best known for his finely detailed and highly precise paintings of Venice. He usually painted these scenes on the spot, rather than making sketches to take to a studio to finish, as was the practice with most other artists of his time. Later he changed to the traditional method. He is believed to have used the Camera Obscura, a cameralike devise, to achieve accuracy in his work. This consisted of an arrangement of lenses and mirrors in a darkened box. The view seen by the lens was reflected through the mirrors onto a sheet of paper, so that all the painter had to do was trace around the edges.

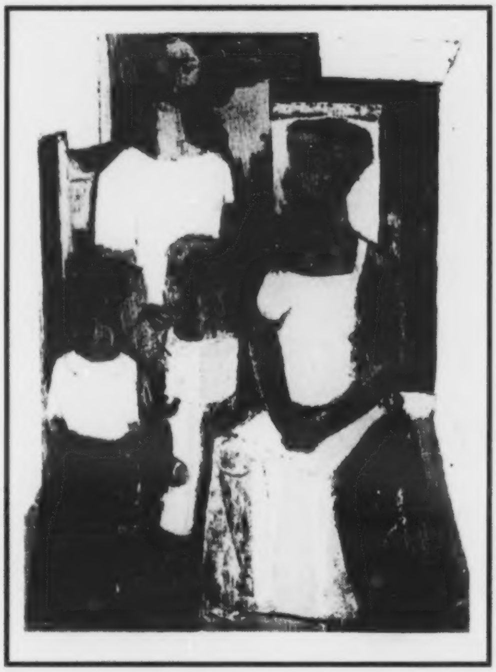








HOW MASTERS USED SIZE & PROPORTION



GENERAL INFORMATION

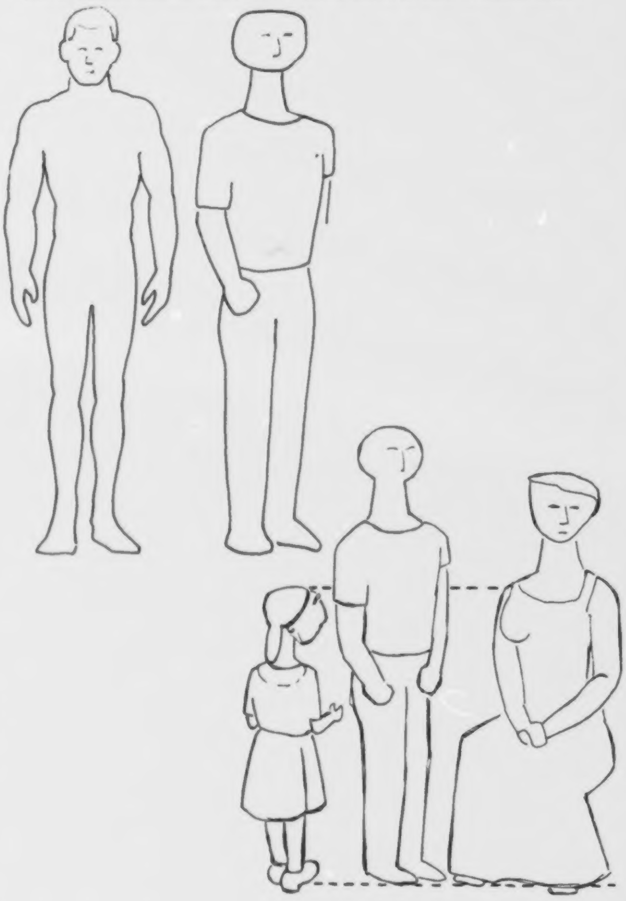
Family No. 1 by Charles H. Alston 1907—1977

Charles H. Alston, was a painter, sculptor, graphic artist, illustrator, and teacher. He once said: "Depending on how I feel, I work either figuratively or abstractly. Some things I react abstractly to, some figuratively. I've never held with the consistency the critics are hipped on. After I have solved a problem, I can't get interested in repeating it."

HISTORY
Alston, an American artist, was born in Charlotte, North Carolina. He was primarily a painter but was best loved as a teacher. He attended Columbia College and Columbia University and was a professor of art at City College of New York at the time of his death. Alston painted in oils primarily, but also worked as a sculptor and muralist. In an interview, he said, "I don't believe there's such a thing as 'black art' though there's certainly been a black experience. I've lived it, but it is also an American experience."

From 1929 to 1959, Alston taught at the Art Student's League in New York City. For the first half of the twentieth Century, the Art Student's League was the foremost art school in America. Professor Alston joined the City College faculty in 1959 and taught painting there for 18 years. He won a Rosenvald Fellowship in 1939 and 1940, the Thomas B. Clarke award from the National Academy of Design in 1971, and was, in 1975, the first recipient of the Distinguished Alumni Award of City College. Alston served as a member of the New York City Art Commission from 1970-1973. In 1967 he was appointed a trustee of the John F. Kennedy Center for the performing arts in Washington, D.C., by President Johnson.

Alston's figures appear less realistic that those in Canaletto's picture but he has still used correct size and proportion relationships. The shapes may fool us into thinking that the proportions are not correct. Notice the illustrations below. Alston's figure has the same proportions as a more realistically drawn figure. The different sizes of the figures are correct. The child has a correct size relationship compared to the adults. Both adults have natural size relationships.



STYLE AND WORKS
Alston avoids idealized figures, stylized grace, and superficial overtones of charm in his paintings. His work hangs in the Metropolitan Museum of Art, The Smithsonian Institution, The Whitney Museum of American Art, the Butler Institute of American Art in Iowa, the Universities of Nebraska and Atlanta, Howard University, the IBM Art Collection, and the offices of the NAACP.

PRINT
Family No. 1 is an oil that Alston painted in 1955. It is a semi-abstract group portrait of a black family. The highly stylized figures are almost without form or depth. The figures have a plane-like quality with color and value used to create simple patterns and maintain a feeling of flatness.

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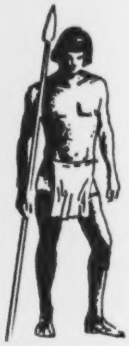
SIZE & PROPORTION PRACTICE SHEET #1

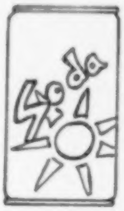
NAME ______________________________ PERIOD ________ DATE __________

Developing the ability to judge sizes and proportions is one of the most important skills in drawing. This page will help you practice some important aspects of drawing. Follow the instructions in each situation below.

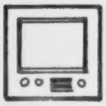


The Mayan is 6' tall. Draw his 3'-tall son and his 4'-tall daughter.

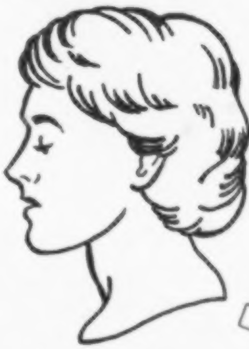
Draw a hand reaching for the 12 oz. soda can.



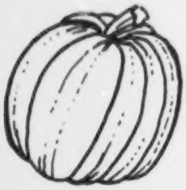
Redraw the television *two* times larger.



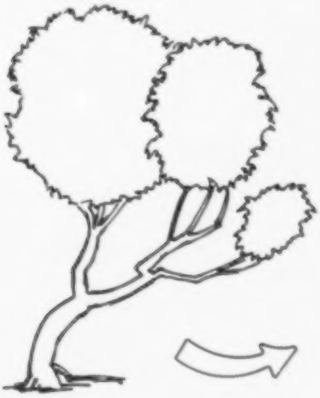
Draw the lady's head *one half* the size.



Redraw the pumpkin *one and one half* times larger.



Redraw the tree *one third* the size.



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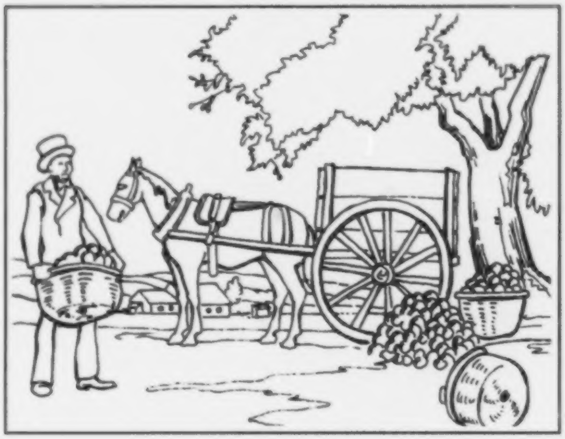
SIZE & PROPORTION PRACTICE SHEET #2

NAME ______________________ PERIOD ______ DATE ________



Everyone learning to draw can benefit from practice in drawing proportions accurately. The idea of scaling can be very helpful. Use this practice sheet to help learn the idea of scaling. Redraw the illustration at the left in the large box below. Use the idea of scaling to get the proportions accurate. Use your pencil or the edge of a piece of paper to measure and compare proportions. Be as accurate as possible. One you have plotted the locations of the major objects, complete the drawing by adding detail.

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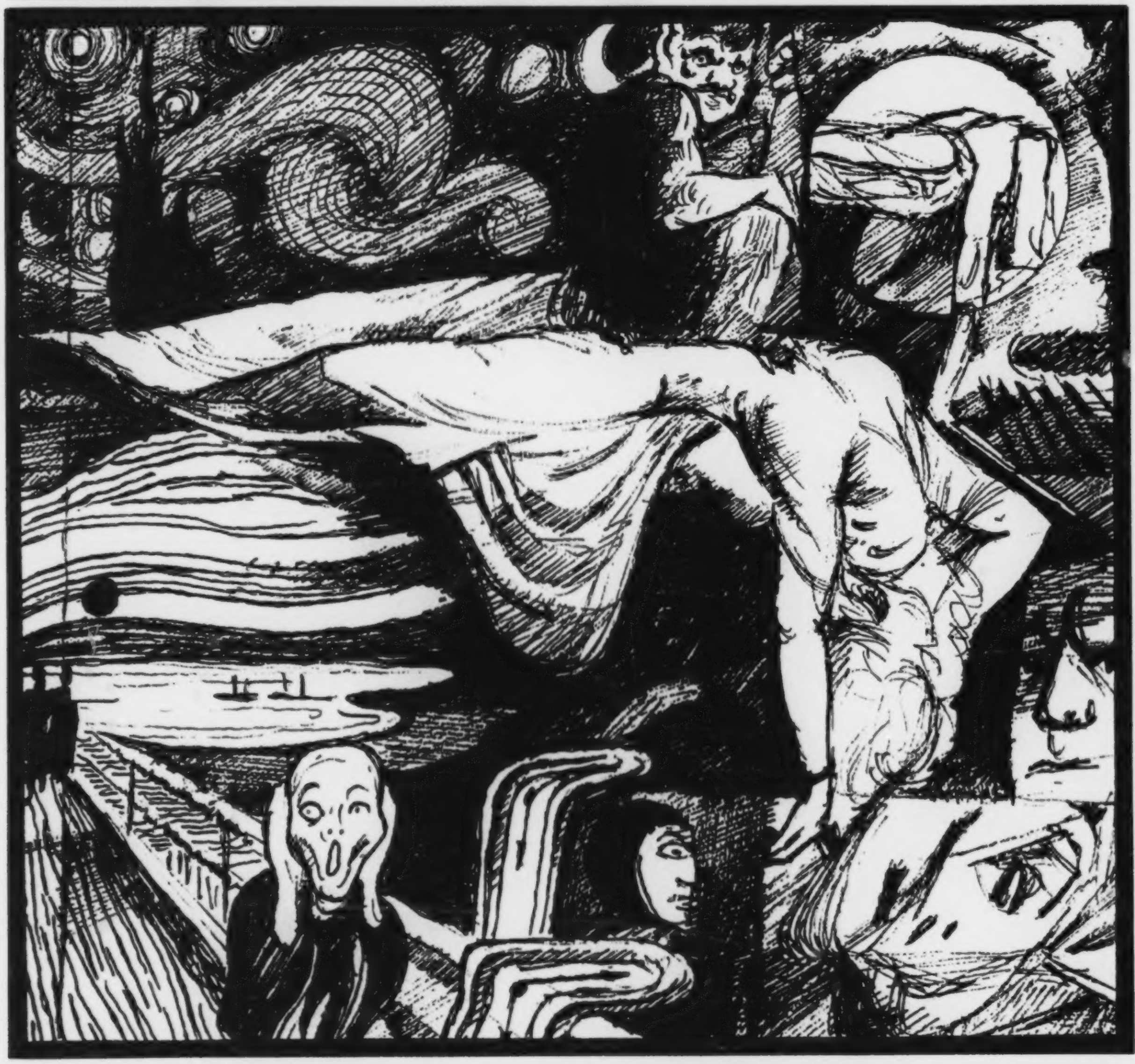
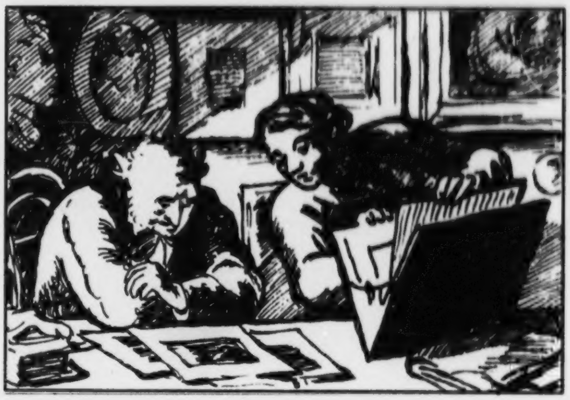
EXPRESSIVE PROPERTIES OF
SIZE and PROPORTION

CONCEPT: Size and proportion has expressive potential and can portray ideas, moods, feelings, and values. Understanding the expressive properties of size and proportion can help to evaluate and appreciate works of art.

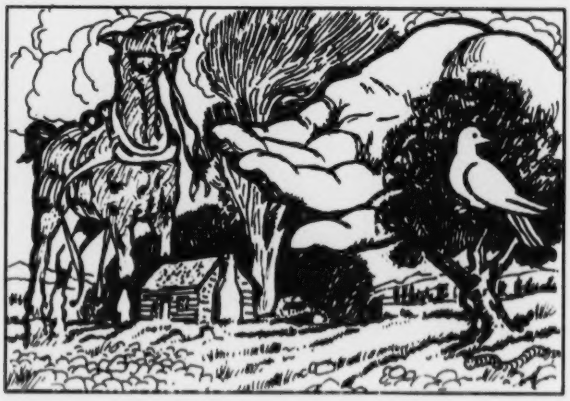


EXPRESSIVE PROPERTIES OF SIZE AND PROPORTION



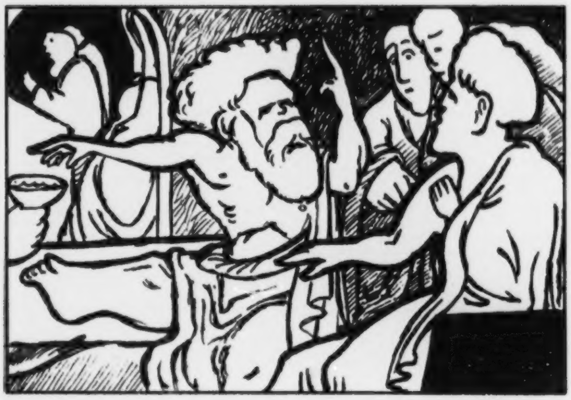
FIGURES AND OBJECTS HAVING NATURAL SIZE AND PROPORTION

- COMMON / We are accustomed to seeing objects having correct size and proportions. In this condition objects look normal, common, average, ordinary, usual, or familiar.



NATURAL PROPORTIONS WITH UNNATURAL SCALE

- FANTASTIC / Sometimes we encounter objects having unnatural size (scale). Many images of enlarged or diminutive objects come from movies and television. They may also occur in our dreams. Such conditions can suggest things such as dreamy, fantasy, a delusion, or a hallucination. Enlarged or diminutive objects can suggest surreal, supernatural, unearthly, miraculous, or superhuman.



NATURAL SIZE (SCALE) WITH UNNATURAL PROPORTIONS

- UNUSUAL / Sometimes we see human figures with natural size but with unnatural proportions. These are present in dwarfs, and midgets and show up as human deformities. These kinds of unnatural proportions can suggest things as strange, unnatural, deformed, twisted, unique, peculiar, or rare. Unnatural proportions can be used to suggest as corruption, confusion, delusion, nightmare, or dream.

ART CRITICISM PRACTICE SHEET

NAME ____________________ PERIOD ________ DATE ____________
TITLE OF WORK ____________________ ARTIST ____________________

Select a painting by a master and describe its contents by completing the sentences below. Be as accurate as you can. Write statements that are factual and descriptive. Additional comments may be written on the back of the paper.

DESCRIPTION	ANALYSIS
People and objects • List all the people and objects in the painting. Describe what the people are doing.	**People and objects** • Explain how the people and objects affect the picture.
Shape • Describe the shapes in the picture.	**Shape** • Explain how the shapes affect the picture.
Space • Describe the space in the picture.	**Space** • Explain how space affects the picture.
Value • Describe the values in the picture.	**Value** • Explain how the values affect the picture.
Size & Proportion • Describe the size and proportion of objects in the picture.	**Size & Proportion** • Describe how the size and proportion affect the picture.

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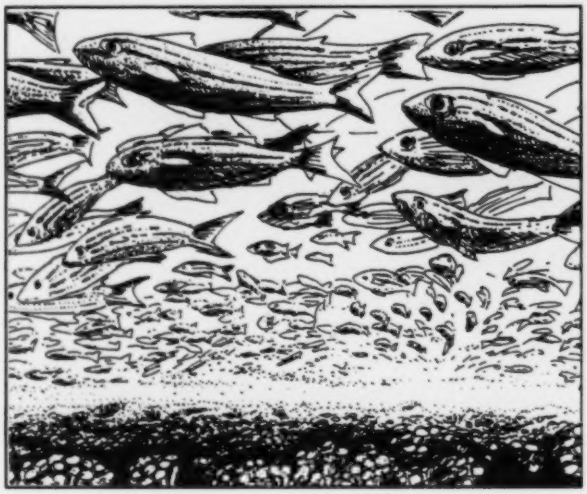
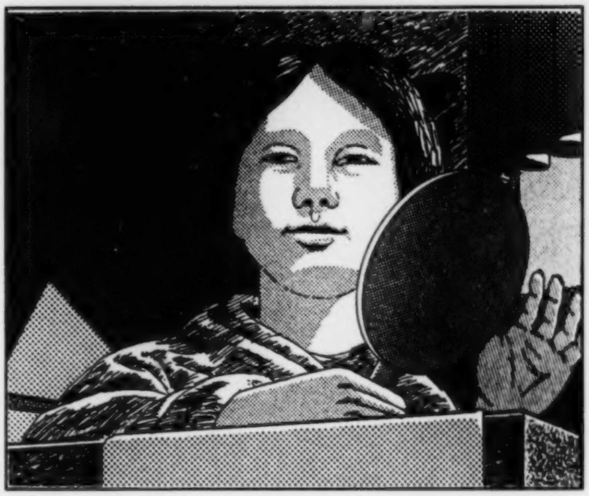
ART AESTHETICS PRACTICE SHEET

NAME ______________________________ PERIOD ______ DATE __________

PICTURE A



PICTURE B



Examine the two pictures illustrated above. If both artists intended to portray the appearance of fantasy in their picture, which one do you feel has been more successful? Circle the letter on the first line below and explain your answer in the space provided. Additional comments may be written on the back of the paper.

Picture A. Picture B. ______________________________

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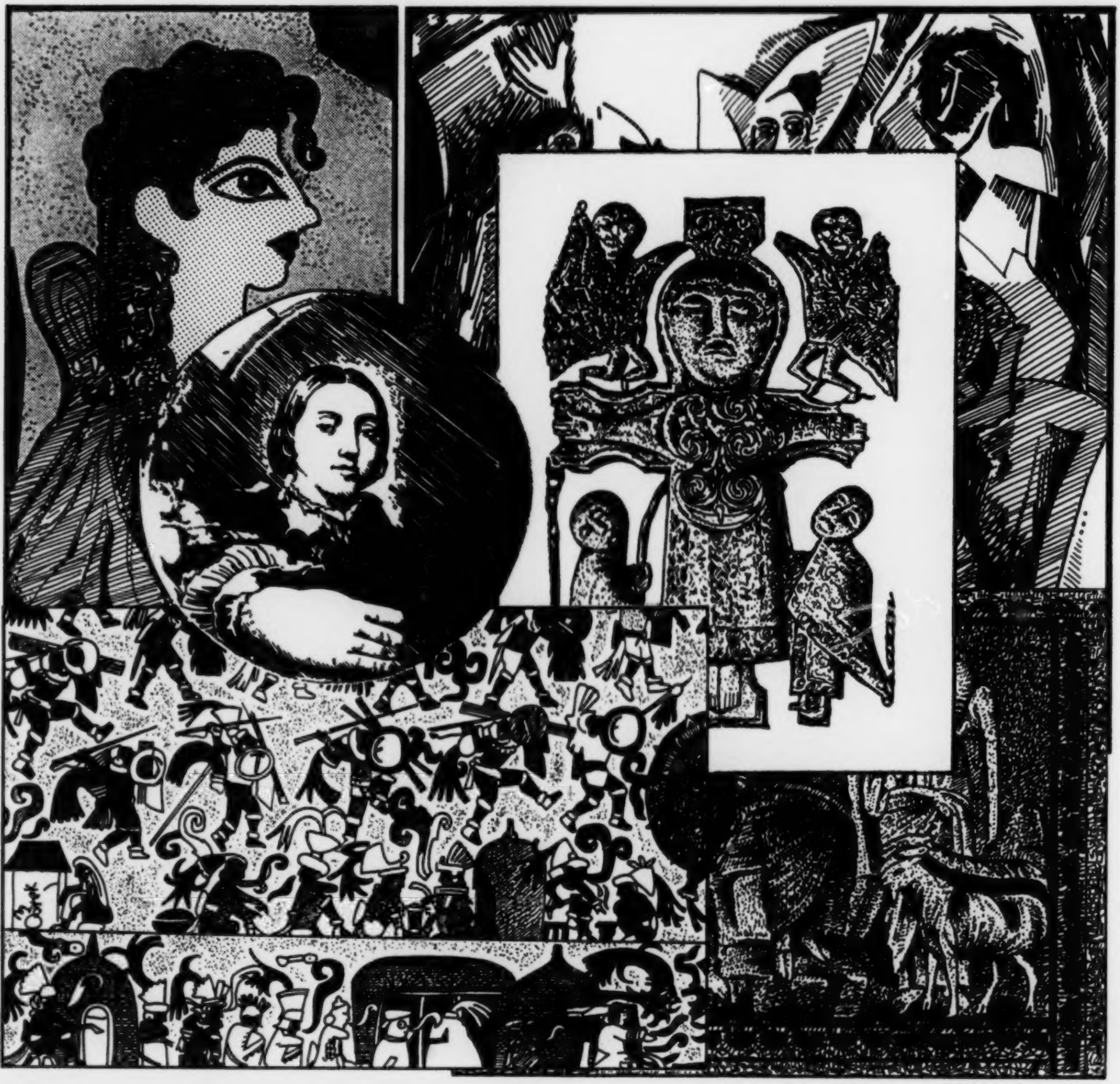
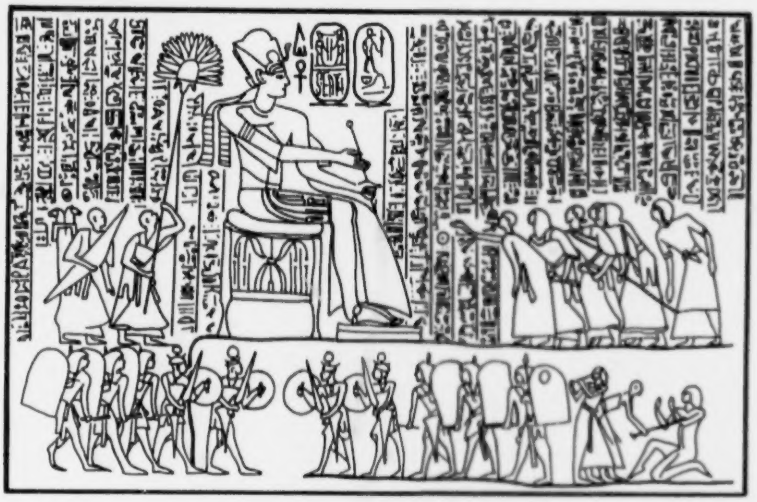
A HISTORICAL LOOK AT
SIZE and PROPORTION

CONCEPT: Artists in each major art period used size and proportion in their own way. How size and proportion has been used in an art work can help identify a specific period of time, culture, or artistic style.



THE ANCIENT WORLD

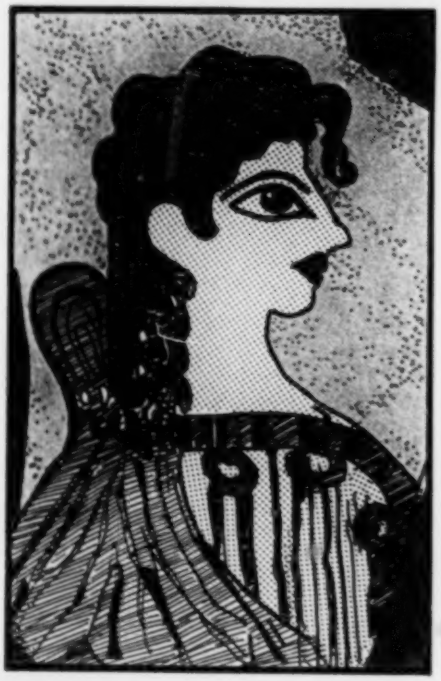
EGYPTIAN \ GLORIFICATION • Some of the artists from ancient world civilizations used size and proportion in an abstract way. When the word *abstract* is used we usually think of artworks from the modern world that have unusual shapes or distorted forms. Actually, any art element can be abstracted, including size. Both the Egyptian and the Akkadian artists used size abstractly. Rulers from these civilizations used size in artworks for a new purpose—the personal glorification of the king. The pictures portrayed the courage, power, bravery, valor, and greatness of the king. This is done by drawing him larger than all the rest of his subjects. These graphic images helped to sustain the royal image in the eyes of his followers. Both the Sumerians and Egyptians used size to portray the king's greatness. In the illustration below, Ramses is shown much larger than other figures. In the illustration (*Victory Stele of Naram-Sin*) (right) the king is placed above all the rest and is larger than any other man in his army.



The Battle of Kadesh recorded on the Ramses Temple at Abu Simbel, c. 1000 B.C.

Victory Stele of Naram-Sin, c. 2300 B.C.

MEDITERRANEAN \ BIG EYES • Another kind of abstraction that occurred during the ancient world was the enlarged eye. It is believed the eye represented an important aspect of human existence. Even today, phrases such as "the evil eye" and "I've got an eye on you" remind us of the importance we place on the eye. The art of several ancient cultures shows figures with enlarged eyes, but the use of enlarged eyes is most characteristic among the Sumerians and the Mycenaeans.



La Parisienne, from the Palace of Knossos, c. 1500 B.C.

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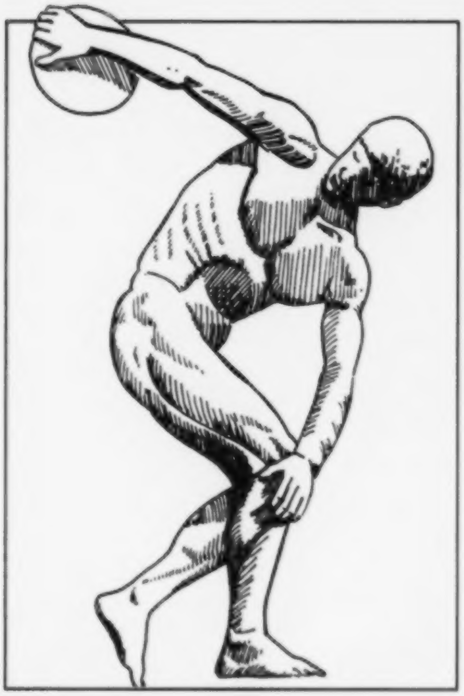
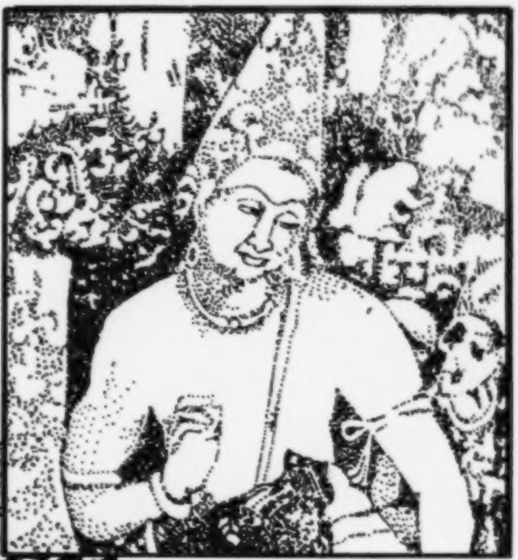
GREEK \ HUMANISM • To the Greeks, man was most important. They believed man was the measure of all things and was the center of the universe. This kind of philosophy is called anthropomorphism. Humanity was considered the greatest creation and had immense value. Both the human mind and the human body had equal importance. One of the Greeks' ideas was to have "a sound mind in a sound body." Because the Greeks considered the body beautiful for its form and its ability, to see nude athletes performing in athletic events was not unusual.

GREEK \ IDEAL PROPORTION • The Greeks wanted to bring order to every aspect of their lives—in knowledge, politics, religion, and human behavior. They believed they could achieve order, harmony, balance, and beauty through the use of mathematical relationships. They made an important discovery when they realized that "beauty" is the result of harmonious relationships among the parts of a whole. This ideal proportion is commonly called the "golden mean" (also called the golden section or the golden proportion). It is based on the proportions of the human body and other natural objects. The Greeks used this proportion to create buildings, sculptures, and paintings. This particular idea has influenced the design or composition of countless drawings and paintings throughout recorded history. It is commonly used in artwork even today.

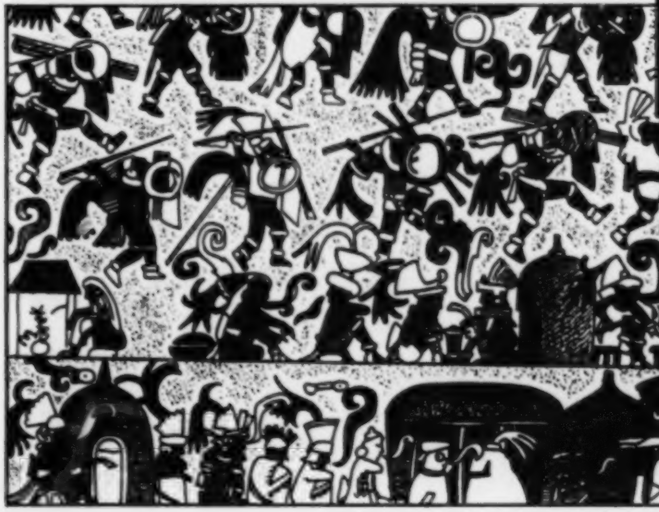


INDIA \ CORRECT PROPORTION • Artists from India show the human figure and other objects with correct proportions. The picture below shows the figure with proportions that are accurate.



Beautiful Bodhisattva Padmapani, c. 450—500.

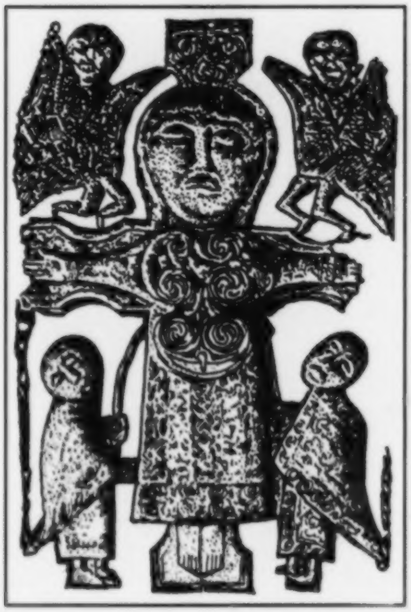
MESOAMERICA \ ACCURATE PROPORTIONS • Some pictures from Mesoamerica show figures with accurate proportions. The example below shows figures having correct proportions. Other pictures from the same region and only 500 years later show pictures of figures having unusual proportions.



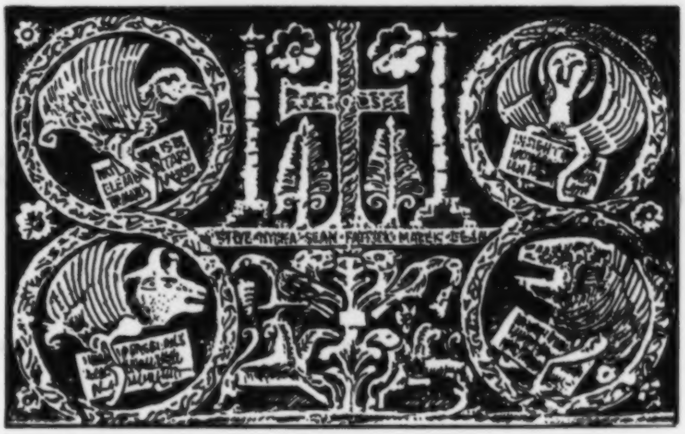
Mural from the Temple of the Warriors, Maya, c. 6th century.

THE MIDDLE AGES

EUROPE \ INCORRECT PROPORTIONS • Portraying the human body was beyond the skill of Celtic and Germanic artists. The proportions of the figure in the *Crucifixion* are clearly incorrect and the shapes in the figures of humans, animals, and birds in the *Balustrade Relief* are hardly recognizable.

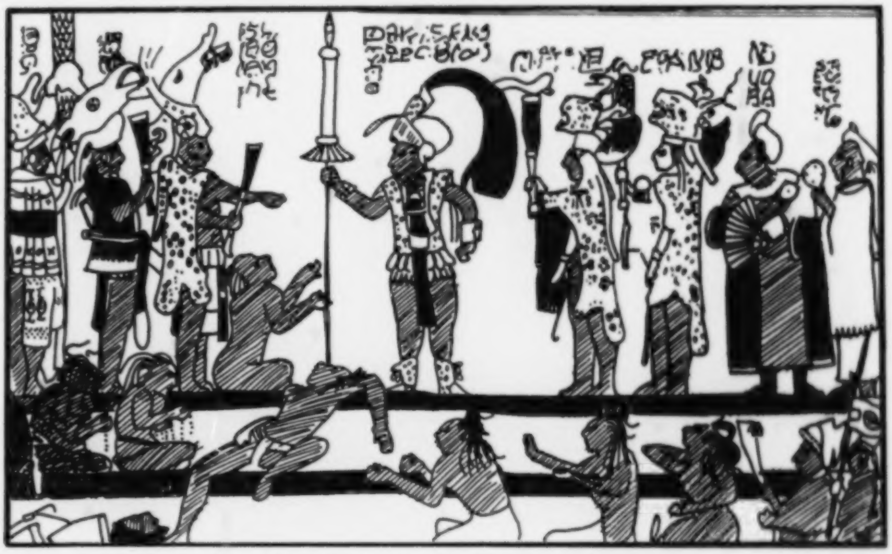


Crucifixion, 8th century.



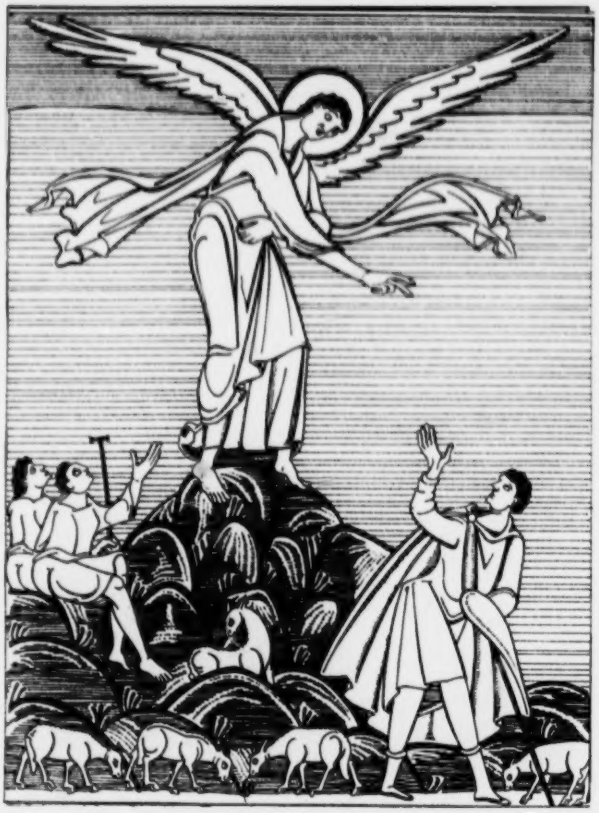
The Patriarchal Sigvald, *Balustrade Relief*, c. 725—750.

MESOAMERICA \ UNUSUAL PROPORTIONS • Some pictures from Mesoamerica show figures with unusual proportions. The example below shows figures having unusual proportions.

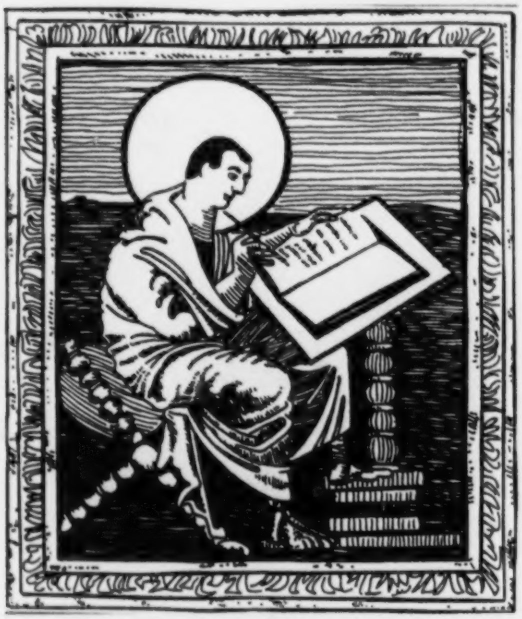


Mural from the Temple of the Tigers, c. 12th century.

EUROPE \ AWKWARD PROPORTIONS • During the Middle Ages the art of the pagan Greeks was forbidden. Icons were painted under strict, standardized rules. The artists focused their attention on following rules and copying from prototypes rather than drawing figures from direct observation. As a result of this continual copying and lack of observation, many figures are out of proportion and have an awkward appearance. Some figures have oversized hands, elongated arms, or elongated fingers. Some figures have eyes placed too high in the head while others show heads smaller than normal.

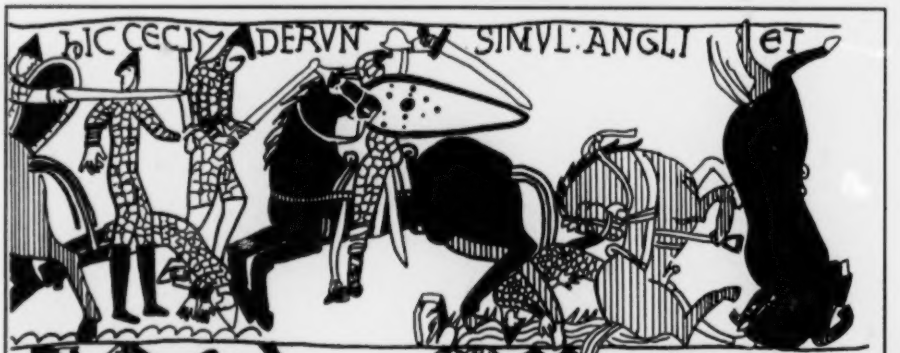


The Annunciation to the Shepherds, 1002—1014



St. Matthew, from the Gospel Book of Charlemagne, c. 800—810.

EUROPE \ BAYEUX TAPESTRY • The tapestry is an important documental artwork portraying the Norman defeat of the Anglo Saxons at Hastings in 1066. However, the figures in the famous Bayeux tapestry have awkward proportions. Notice the simplified shapes of the heads and the bodies of the men and horses.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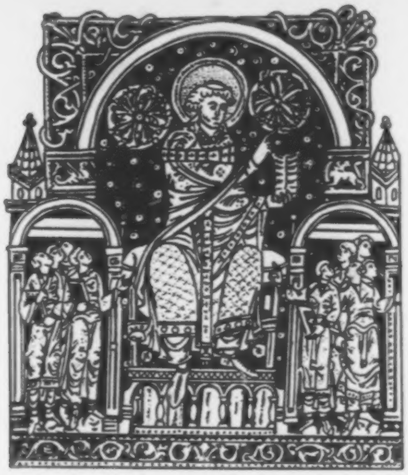
The Bayeux Tapestry, c. 1073—1083.

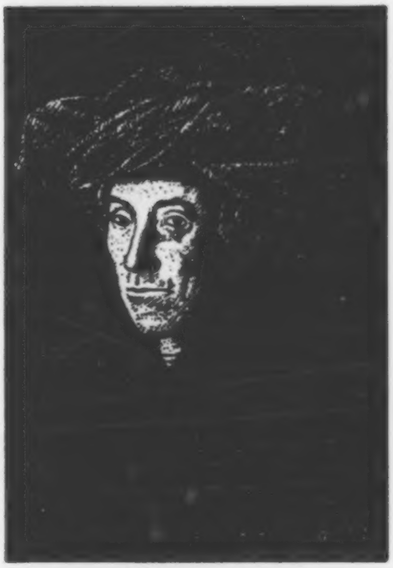


EUROPE \ ENLARGED SCALE • Size is important to people. The greater we make the size of our image the greater we believe others will feel about us. Many artists have used this device to communicate the perceived importance of certain people. Ancient artists such as the Egyptians and the Akkadians used the idea of enlarging the scale of the ruler to make him appear more important than other figures in the picture. This idea was used during the Middle Ages for the same purpose. The picture at the left shows St. Augustine. His large scale, along with where he is placed—in the center—tells us he is considered very important.

St. Augustine, c. early 12th century.

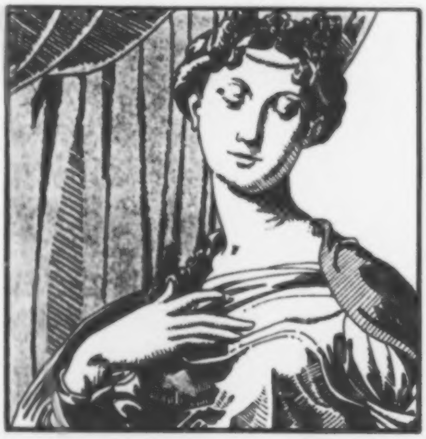
THE RENAISSANCE

EUROPE \ THE PORTRAIT • With the beginning of the Renaissance, the attitude of the people changed and a renewed interest in Classical antiquity grew. Many people began to find "truth" through direct visual observation. This kind of critical observation began to develop the scientific method and the critical analysis familiar to many in science and in art. The artists of the Renaissance became highly skilled in portraying objects exactly as they saw them. For the first time in over a thousand years portraits of specific people were created. Portrait painting became a popular form of art during the Renaissance. Landscape and still life painting became more accepted. Religious paintings became more diverse and less standardized as the practice of copying came to an end. (Recording places, people, or things accurately is called documentation.)

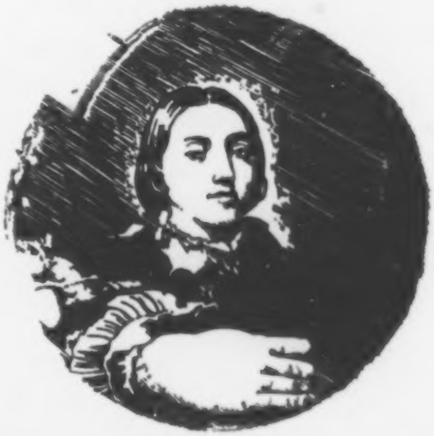


Jan van Eyck, *Man in Red Turban*, 1433.

EUROPE \ DISTORTION OF SIZE AND PROPORTION • An artist by the name of Parmigianino (1503-1540) began to purposely distort the proportion of figures in his paintings. His strange pictures were not well received during his lifetime, but his ideas have been transformed and adapted to become part of a standardized way of drawing fashion illustrations today, especially of women. Compare his *Madonna with Long Neck* and the illustration at the far right.

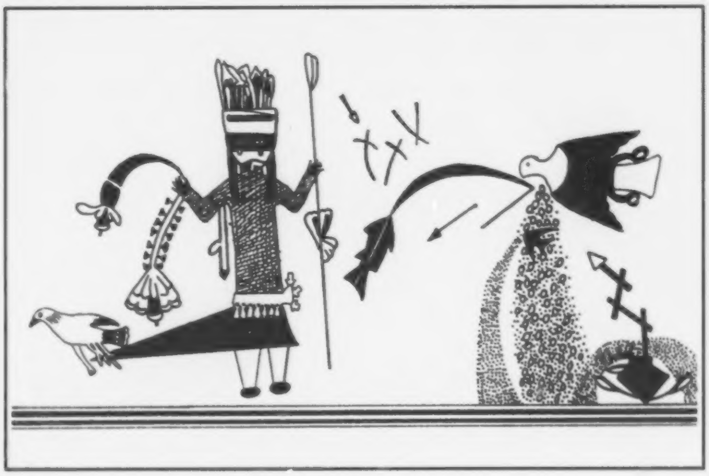


Parmigianino, *The Madonna with the Long Neck* (detail), 1535.



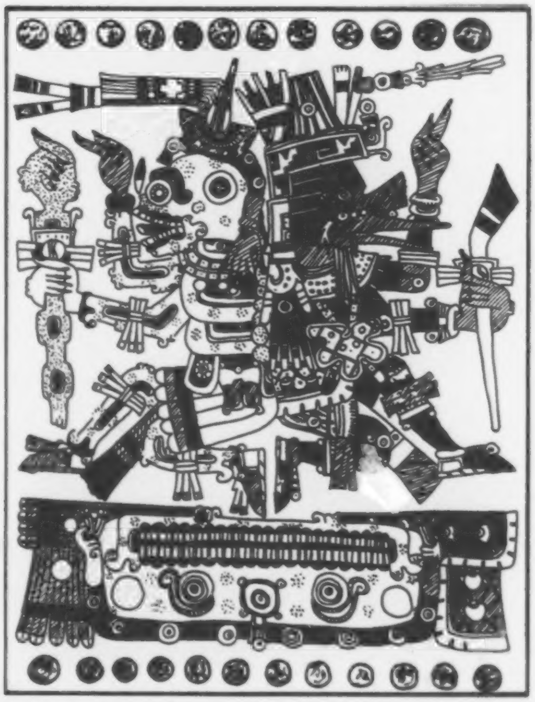
Parmigianino, *Self-Portrait*, 1524.

AMERICAN INDIAN \ UNUSUAL PROPORTIONS • Some of the earliest Southwest Indian art appeared between 1300 and 1500. The picture below is a detail of a kiva painting by Pueblo Indians. The figures do not have natural proportions. The torso of the figure is long and the legs are short. The birds have better, or more correct, proportions than the figure of the human.



Detail of a Kiva painting, c. 1300—1500.

MIXTEC \ UNUSUAL PROPORTIONS • Some of the artwork of the Indians in Mesoamerica shows pictures with unusual proportions. Much of the work was used for religious or ceremonial purposes and the figures were not intended to represent nature accurately.

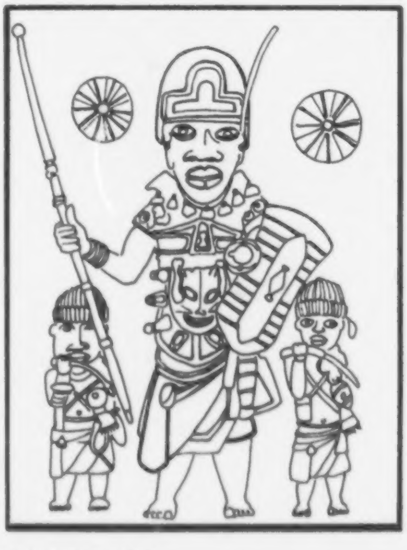


Life God (Quetzalcoatl) and *Death God (Mictlantecuhtli)*, from the *Borgia Codex*, Mixtec, c. 1400.

EUROPE \ DISTORTED PROPORTIONS • During the Baroque period an artist called El Greco painted figures and objects with distorted proportions. Many figures appear to be elongated. He was one of the most famous Spanish painters and his paintings were well accepted by the people at his time.

El Greco, *The Virgin with St. Ines and St. Tecla*, c. 1650.

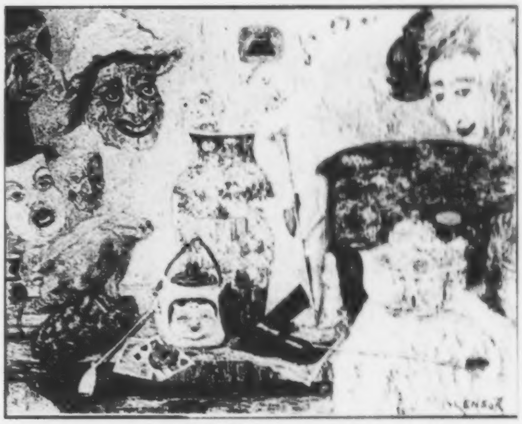
AFRICAN / UNNATURAL PROPORTION Some of the earliest African artwork shows figures with very simple shapes. The figures do not have natural proportions: legs are short and heads are large.



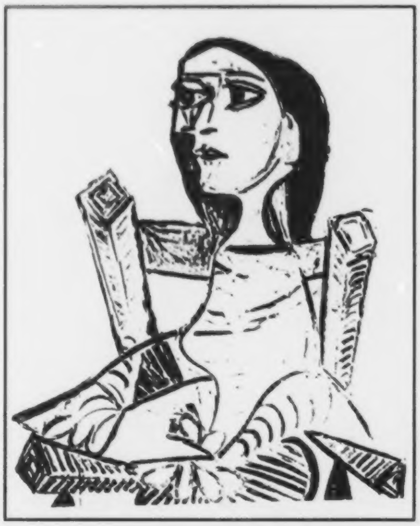
Bronze plaque of a warrior, Benin, 16th century.

THE MODERN WORLD

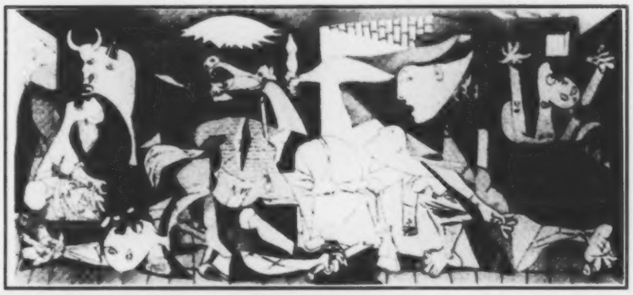
EUROPE and UNITED STATES \ DIVERSITY • The modern world is full of examples in which the size and proportion have been abstracted to achieve some purpose of the artist. The diversity has been an almost continuous stream since the beginning of the 1900s. The expressive impact of many of these creations has extended our visual language and become a part of our culture. The pictures below are a few of the examples in which artists have exaggerated size and proportion.



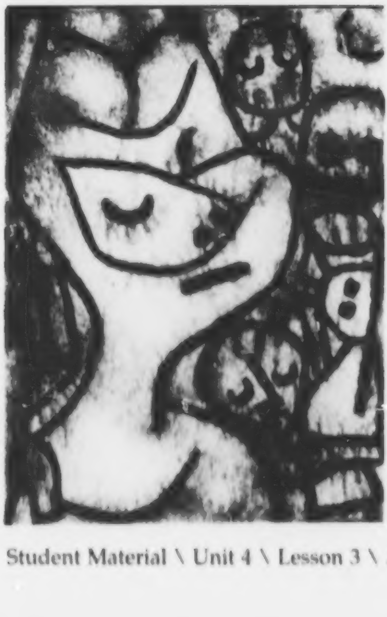
James Ensor, *Still Life with Masks*, 1890.



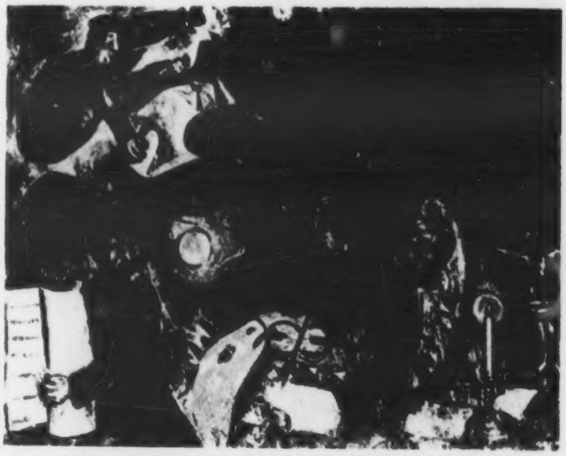
Pablo Picasso, *Portrait of a Woman*, c. 1940.



Pablo Picasso, *Guernica*, 1937.

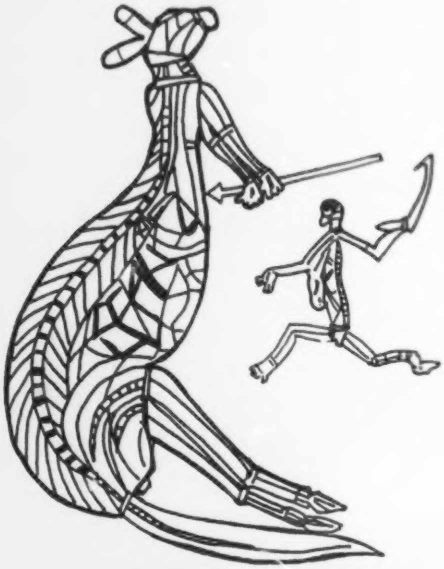


Paul Klee, *Face of a Face*, c. 1935.

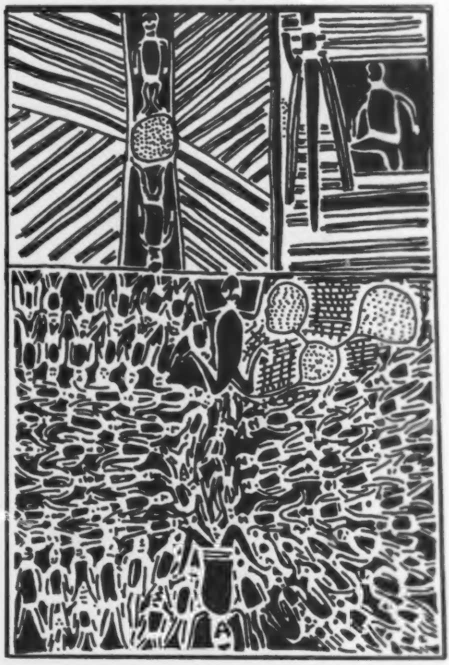


Marc Chagall, *The Fall of the Angel*, c. 1933.

OCEANIA AND AUSTRALIA \ CASUAL PROPORTIONS • Much of the artwork from the Pacific Islands and Australia show the proportions of figures and animals drawn with a casual attention to correct proportion. Many figures are clearly out of proportion. These figures, like many from other cultures, probably were not intend to represent nature exactly. Many of the pictures may have been for religious and ceremonial purposes.



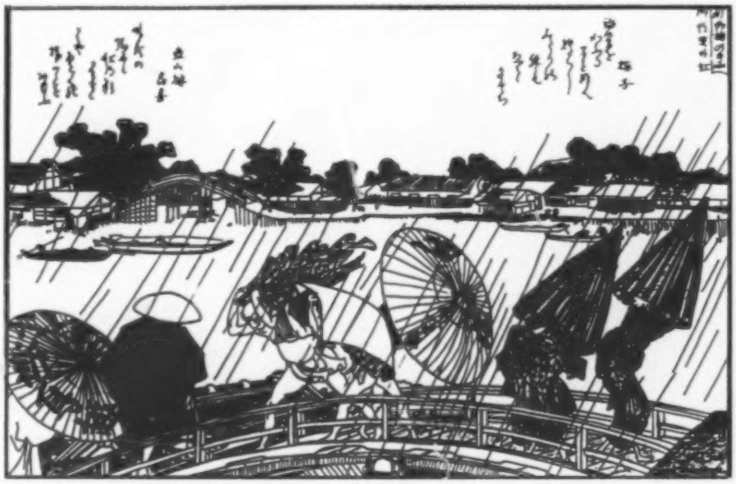
Hunter and Kangaroo, c. 1913.



Mungarawai, *The Djanggawul Sisters.*

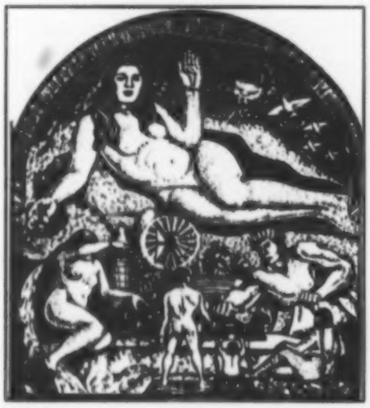
Human proportions were not a concern for artists in Mesoamerica, Africa, Oceania, or for the American Indians. Purposes for images are different in each culture, and the roles images play in festivals, decoration, and religious ceremonies differ. One artist may draw the proportions of figures more accurately than another in the same culture. Proportions of the human figure may be less accurate at one point in a culture's history and more accurate during a later period. Generally, the artwork from the above-mentioned cultures seem not to be concerned with portraying objects with correct proportions.

JAPAN \ ACCURATE PROPORTIONS • The art work from Japan during the twentieth century show accurate rendering of proportions. The picture below shows many people, umbrellas, a bridge, and clothing with boats and trees in the background—all of which are drawn with correct proportions.



Rainbow at Mitakegura, 1801.

MEXICO \ ABSTRACT USE OF SCALE • One of the most well-known Mexican artists was Diego Rivera. In the picture shown below, Rivera portrays an allegory of the power humans acquire when the elements are mastered. Notice the use of the different sizes of figures. The man, woman, and child at the bottom of the picture are smaller in size than the personification of the wind, fire, and water in the upper part of the picture.



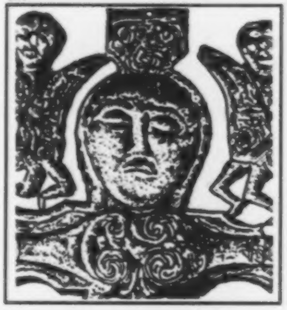
Diego Rivera, *Man Masters the Elements*, 1927.

A HISTORICAL LOOK AT SIZE & PROPORTION
PRACTICE SHEET

NAME ______________________ PERIOD ________ DATE ________

CONCURRENT • The pictures below are portions of pictures associated with text aligned on the fourth colored bar on the TIME LINE. Find them on the TIME LINE and write four important historical events or people concurrent with the artwork next to the picture in the space provided.

a.



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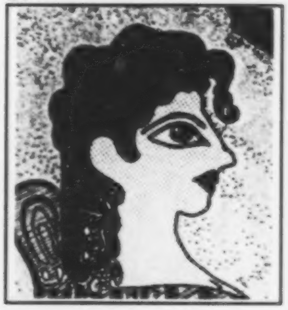
b.



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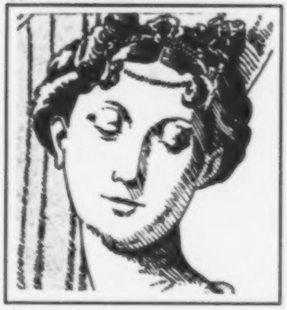

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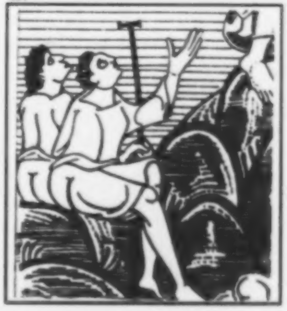

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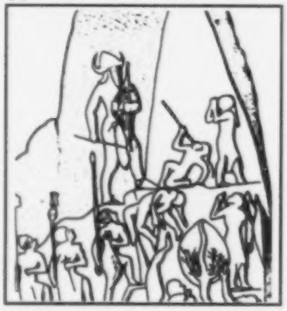

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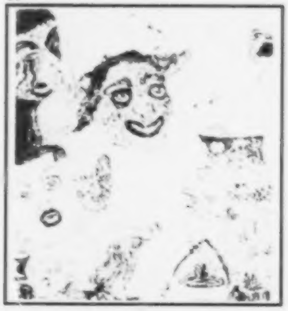

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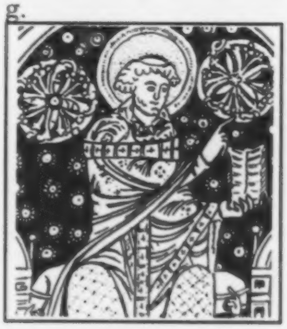

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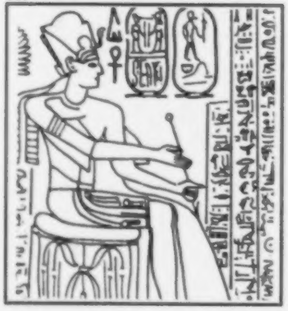

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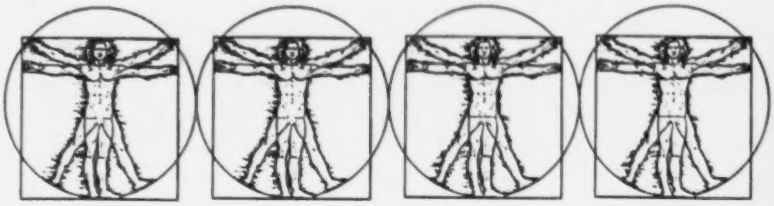
STUDENT MATERIALS



UNIT

5

LINE

Lesson 1

SENSORY PROPERTIES OF LINE
HOW MASTERS USED LINE
GUIDED PRACTICE SHEETS

Lesson 2

EXPRESSIVE PORPERTIES OF LINE
GUIDED PRACTICE SHEETS

Lesson 3

A HISTORICAL LOOK AT LINE
GUIDED PRACTICE SHEETS

UNIT 5 • LESSON 1

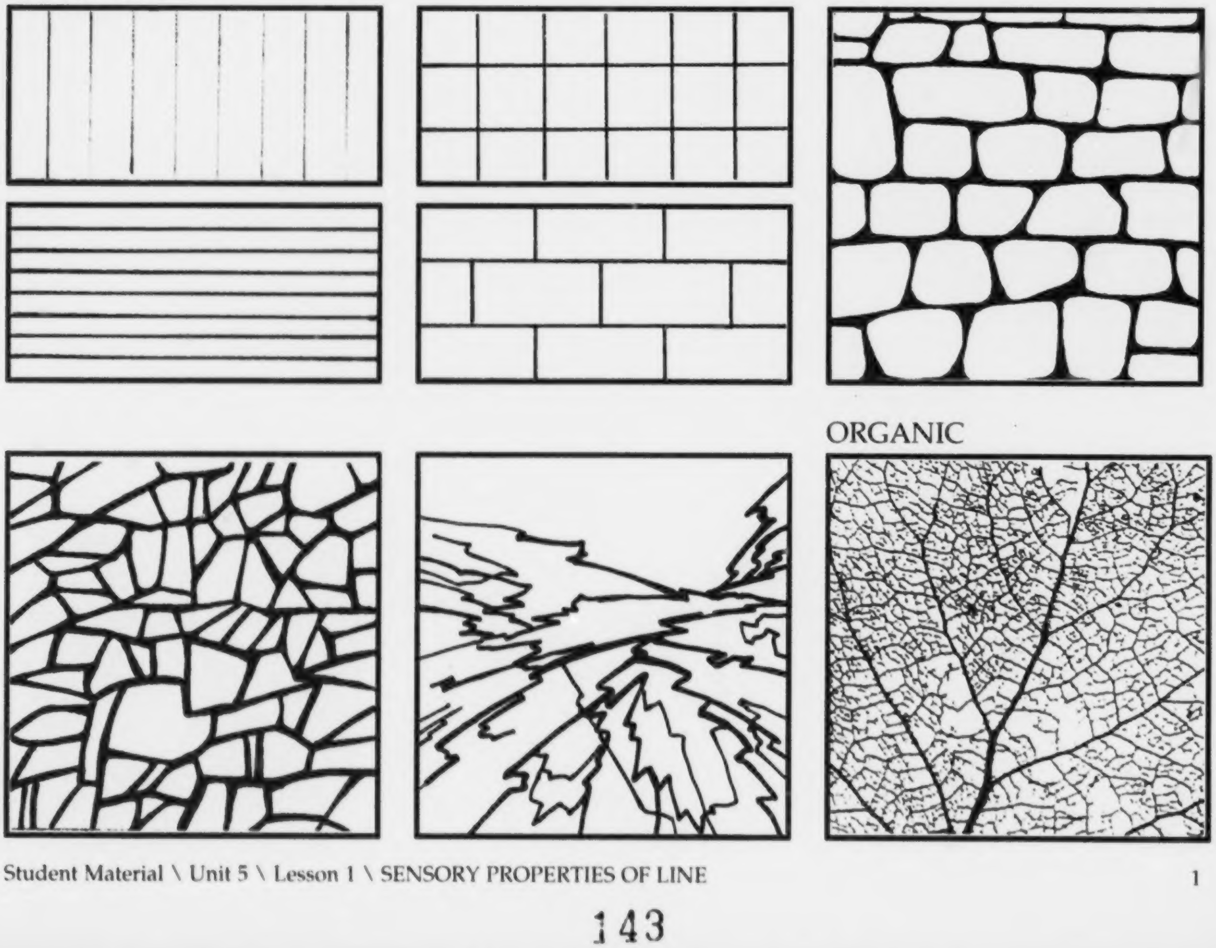
SENSORY PROPERTIES OF

LINE

CONCEPT: Line can be used to describe an object's parts, surface detail, corners or edges, or an object's anatomy.

LINE SCALE

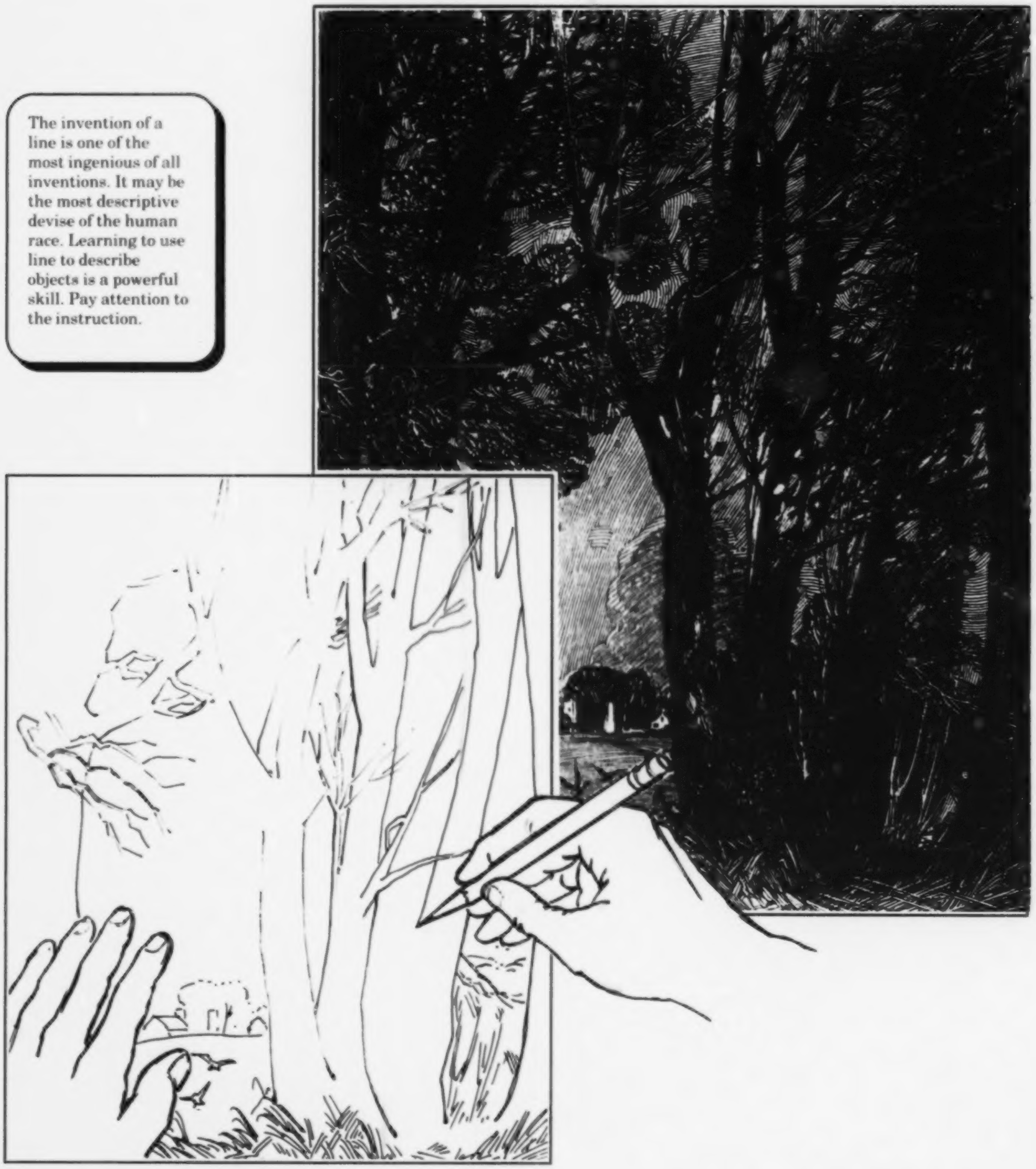
Lines give information about an object's character. Lines can reveal an object's separate parts, how it may have been put together, how it grew, or its internal framework. These lines range from geometric to organic, Both manufactured and organic objects can have lines that describe their character.



WHAT IS A LINE?

1. In art, the word *line* refers to a mark made by a pencil, pen, or any other marking tool. Artists typically use a line to define such things as an object's outline, edge, separation of parts, structure, or anatomy. Lines such as these do not actually exist in nature.

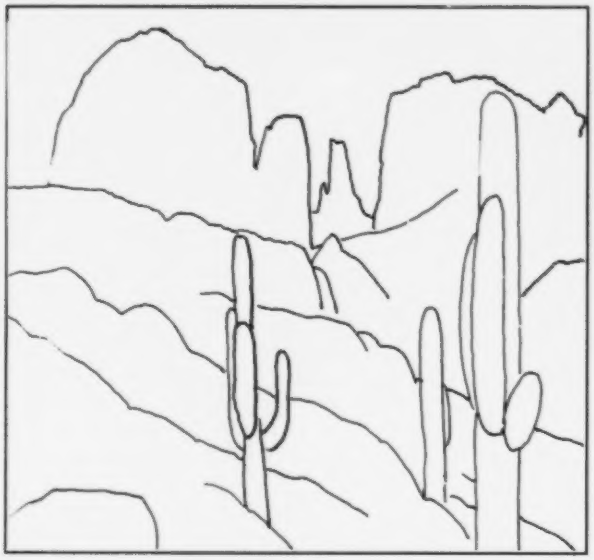
The invention of a line is one of the most ingenious of all inventions. It may be the most descriptive devise of the human race. Learning to use line to describe objects is a powerful skill. Pay attention to the instruction.



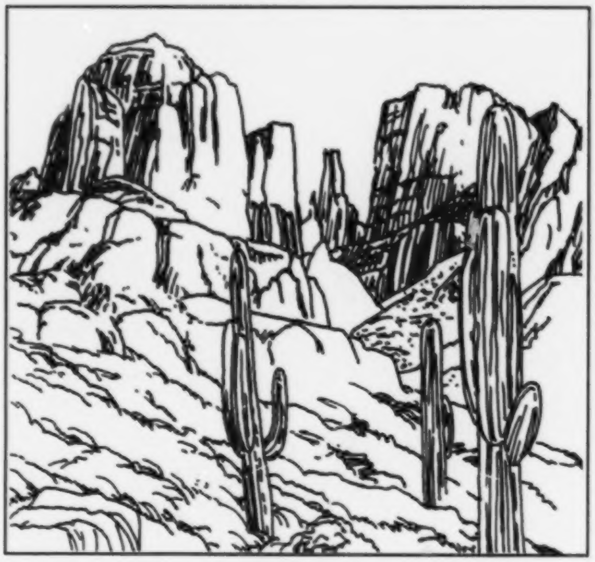
LINE AND SHAPE

2. Lines can be used to define the outline of an object (shape). Lines can occur on the inside of shapes and can give an object clarity and an appearance of form and depth.

WITHOUT INTERIOR LINES



WITH INTERIOR LINES



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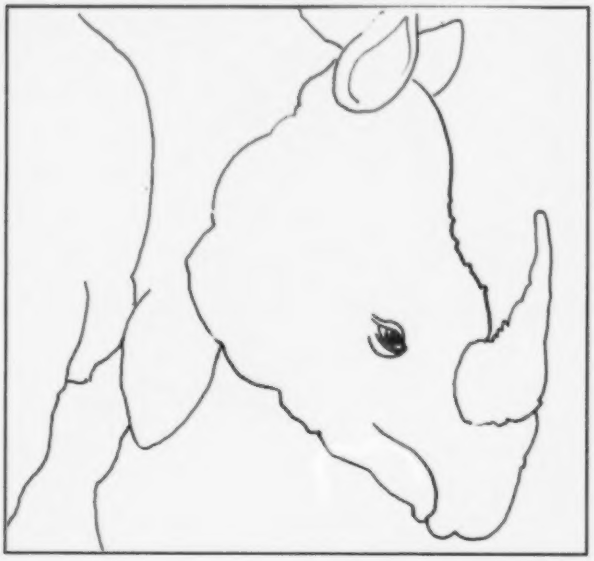
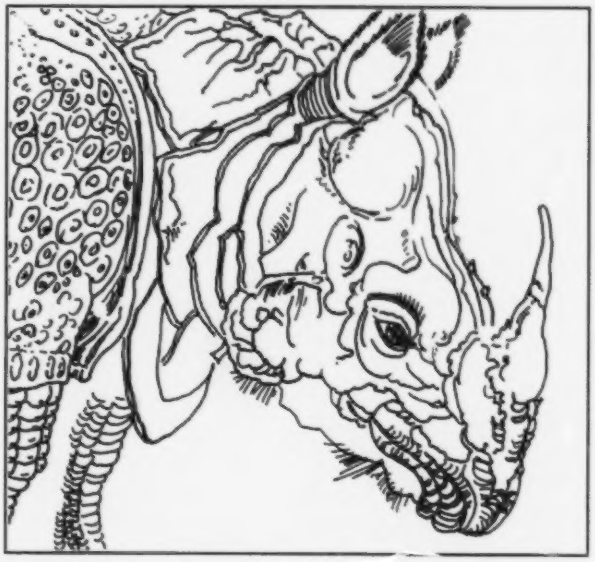


WITH INTERIOR LINES



Line is one of the most basic art elements. Although line can appear simple, it is one of the most powerful tools for an artist because it can describe the essential characteristics of an object accurately and with economy. When using lines to describe an object be sure to look carefully at it and notice the lines that describe its character. Each line should be drawn accurately; do not guess or draw lines that are not descriptive. Poorly drawn lines can make the object appear unnatural.

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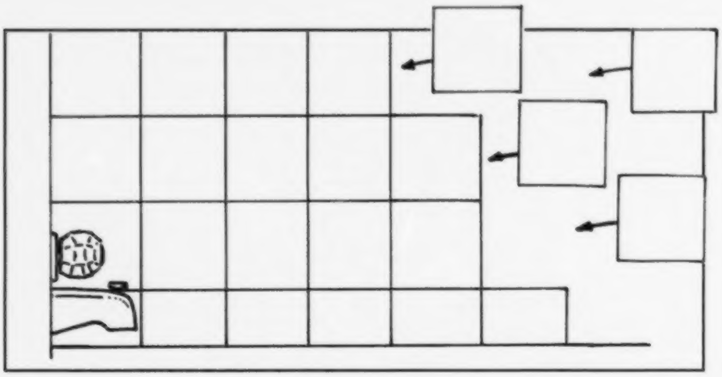
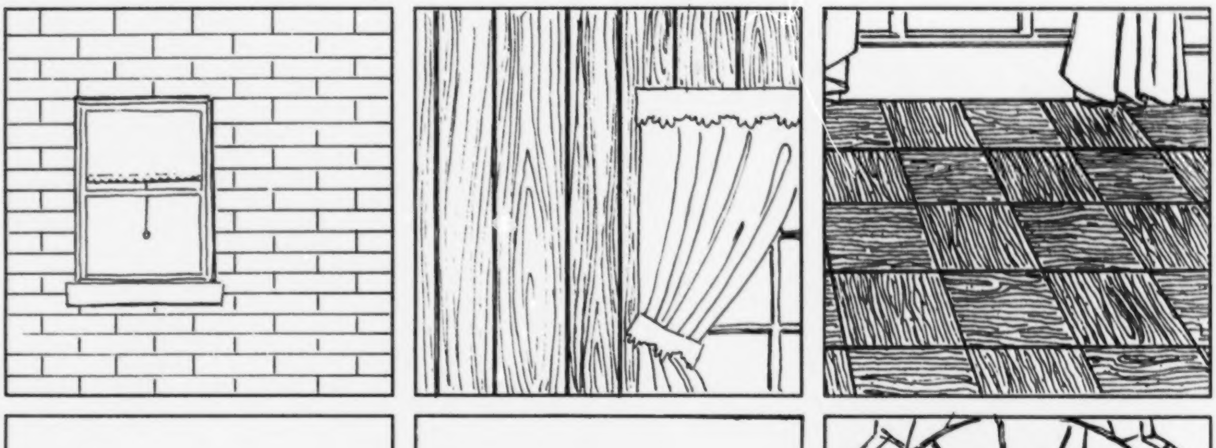
LINES CAN SHOW PARTS

3. Lines can describe an object's parts. Lines exist when parts are put together to create such things as a shingled roof, a paneled wall, leading in a stained-glass window, a picket fence, or a brick wall.

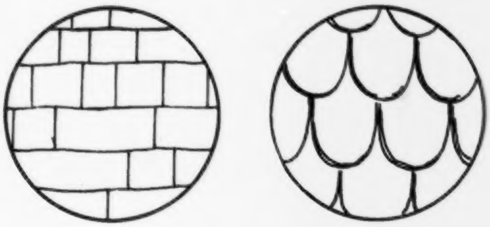


Look at the illustrations and notice how lines describe the parts of an object. It doesn't take many lines before a lot of information has been put in the drawing. A few lines can go a long way in describing the detail of objects. Lines are a very powerful drawing element.

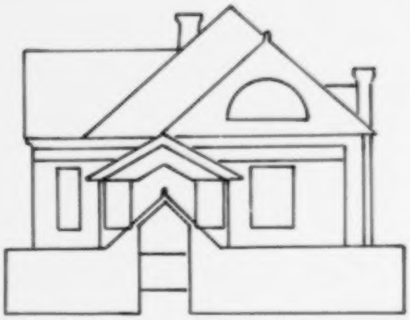


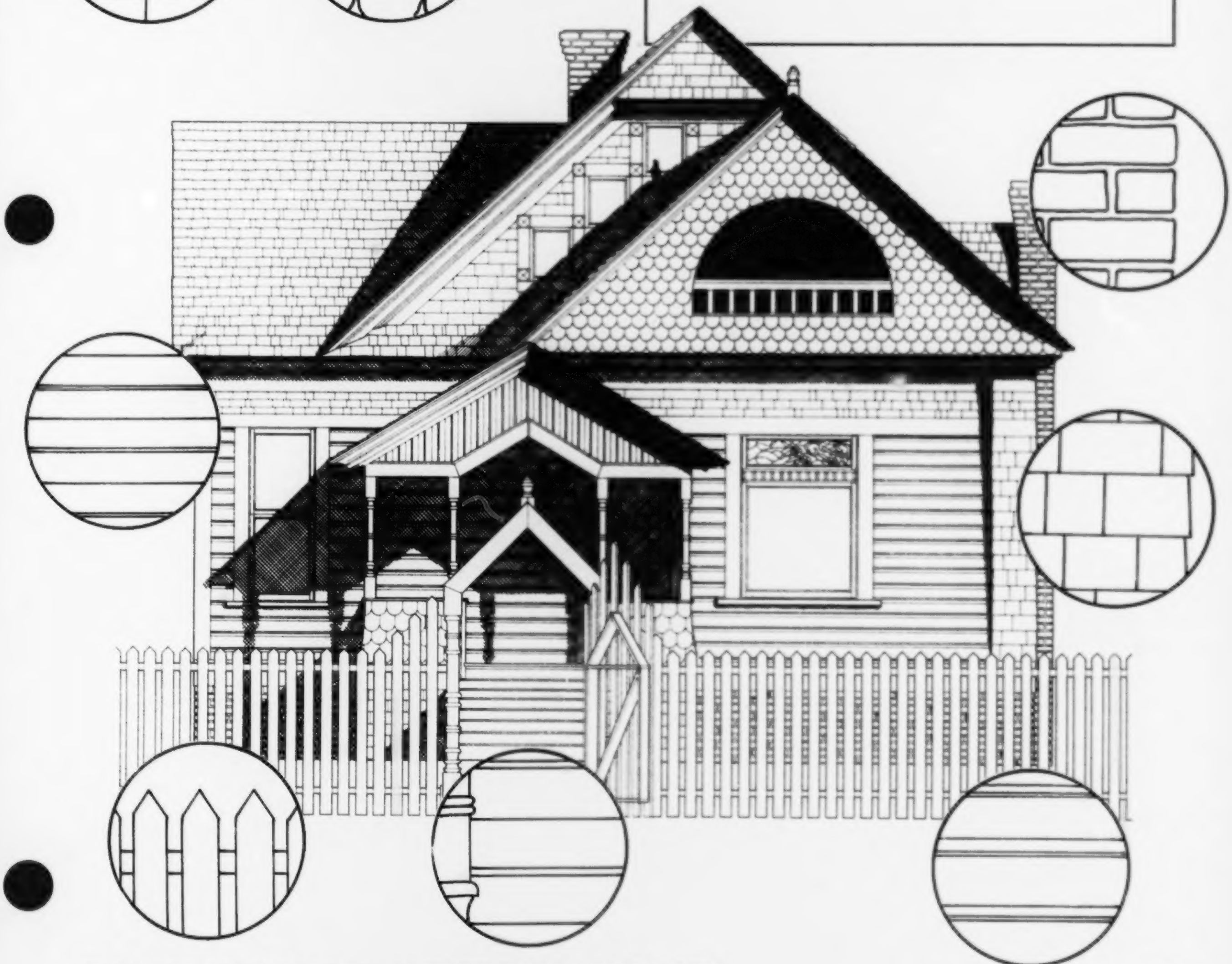
LINES CAN SHOW PARTS

Some lines appear more geometric and manufactured.



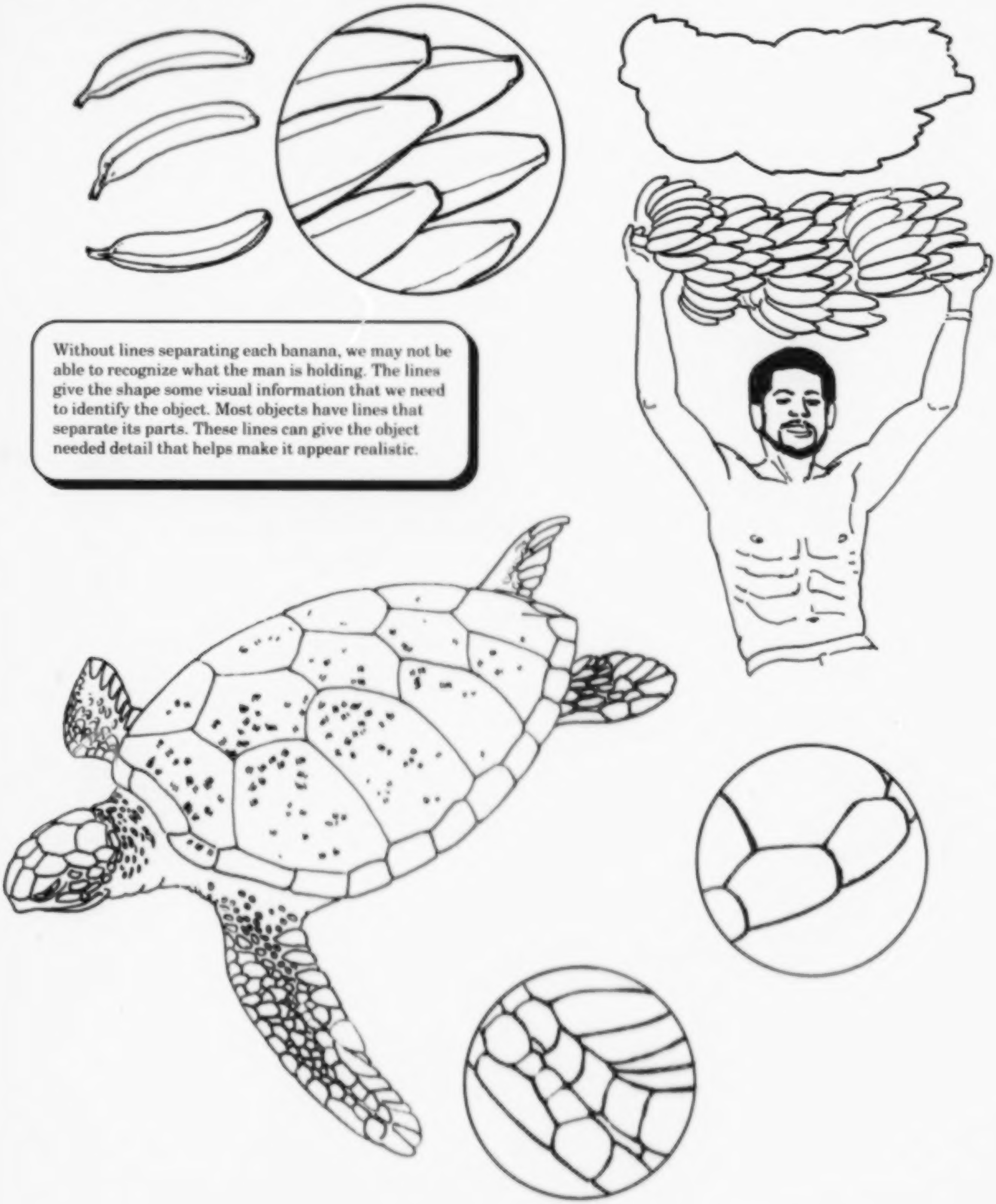
Notice how the house would look without its descriptive lines.





LINES CAN SHOW PARTS

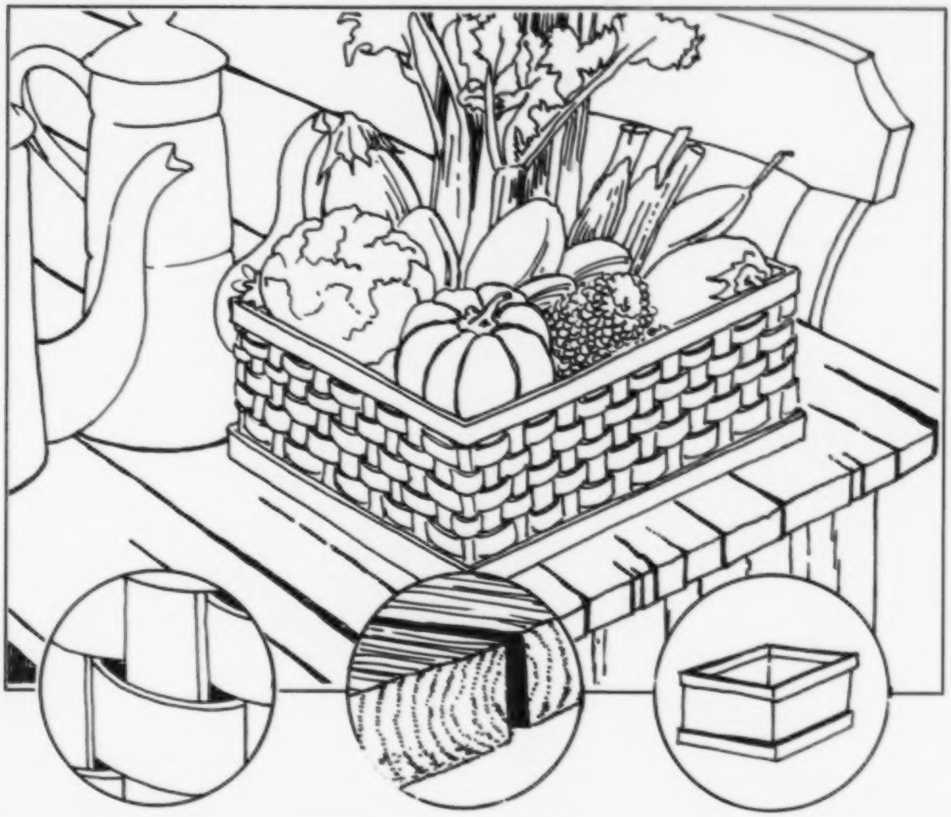
Lines can also be more organic or natural and describe things such as feathers on a bird, scales on a snake or fish, or sections on a turtle.



Without lines separating each banana, we may not be able to recognize what the man is holding. The lines give the shape some visual information that we need to identify the object. Most objects have lines that separate its parts. These lines can give the object needed detail that helps make it appear realistic.

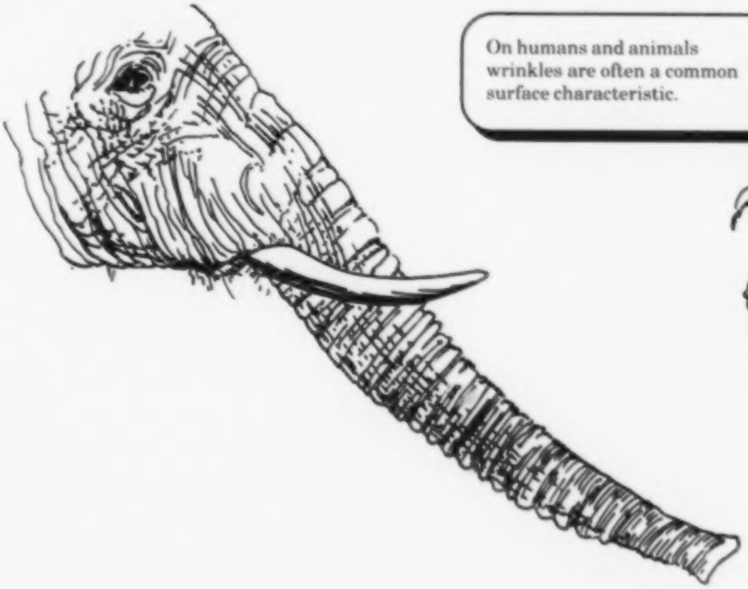
LINES CAN SHOW SURFACE DETAIL

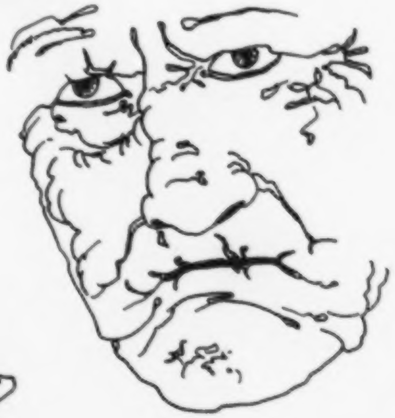
3. Lines can describe the detail of an object's surface.



The still-life drawing shows different types of surfaces. Lines can show the woven parts of the wooden box as well as its overall structure. Lines can also represent the cracks in the wooden table.

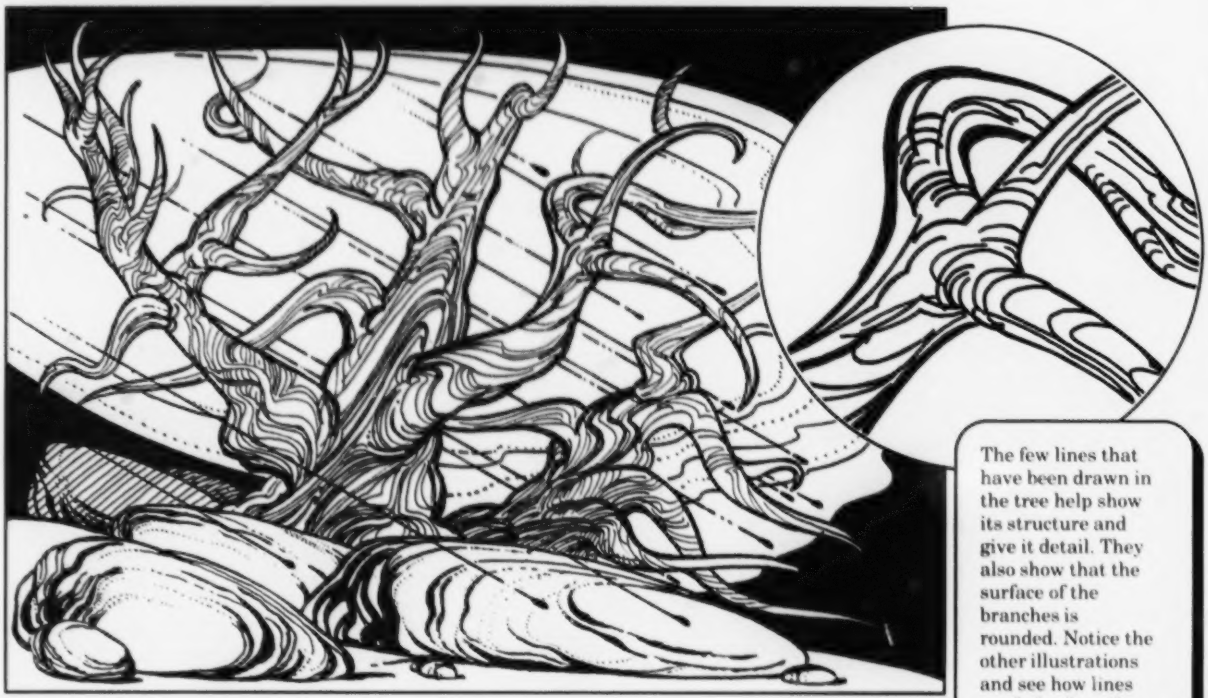
On humans and animals wrinkles are often a common surface characteristic.



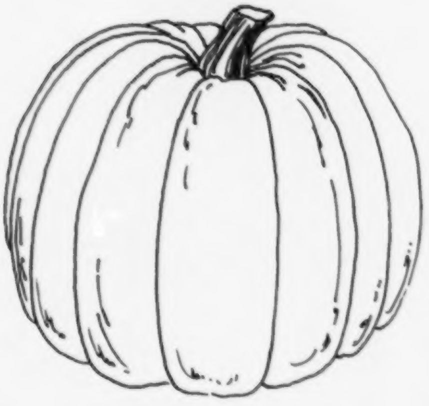


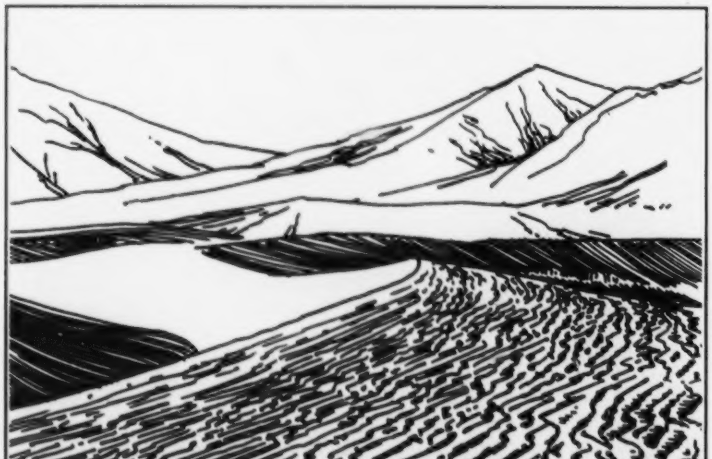
LINES CAN SHOW SURFACE DETAIL

Lines can describe the surface of things such as dirt, sand, water, or foliage.



The few lines that have been drawn in the tree help show its structure and give it detail. They also show that the surface of the branches is rounded. Notice the other illustrations and see how lines can help show the volume of the object.

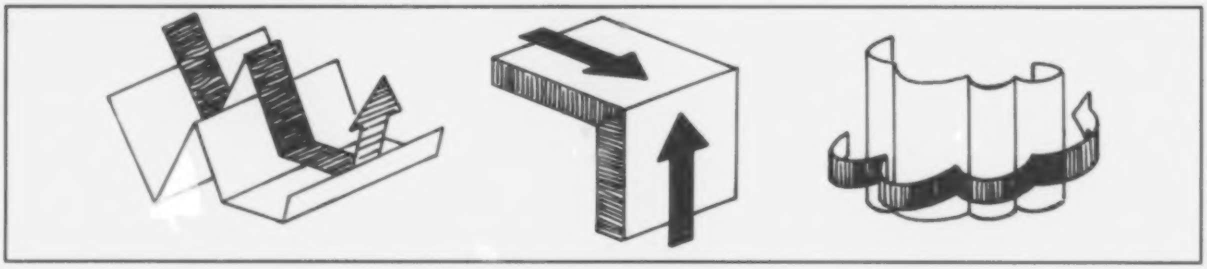


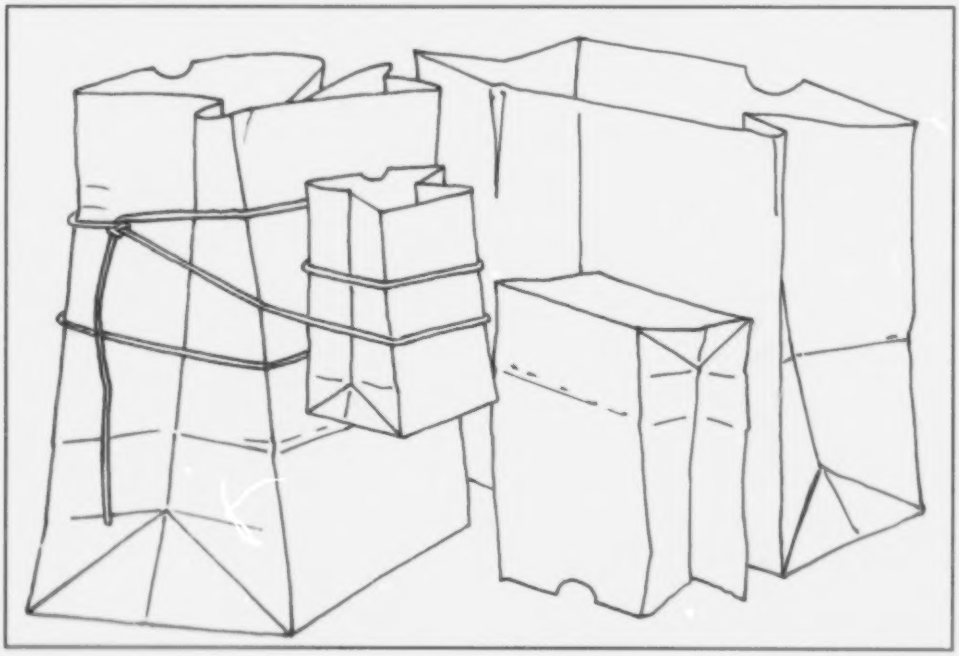


Lines often create patterns as they are repeated on the object. Usually these patterns are not very complex. The direction of the lines can also be part of what should be considered when drawing the object. Analyzing the pattern and the direction of the lines can help you draw the objects in order for them to look more like what we see in real life.

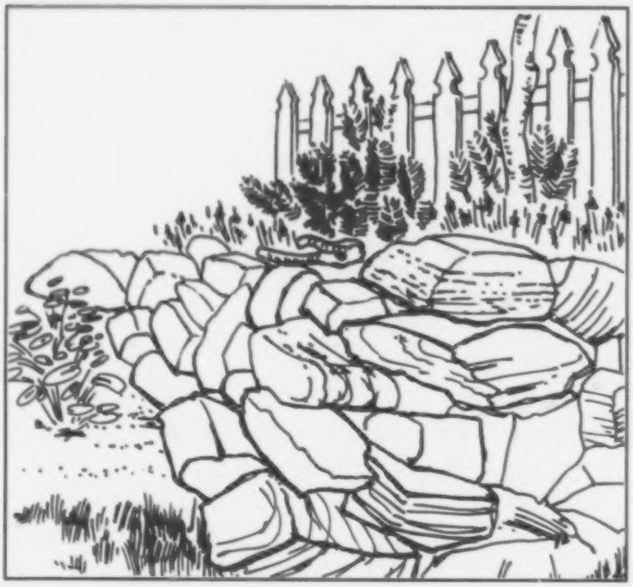
LINES CAN SHOW CORNERS AND EDGES

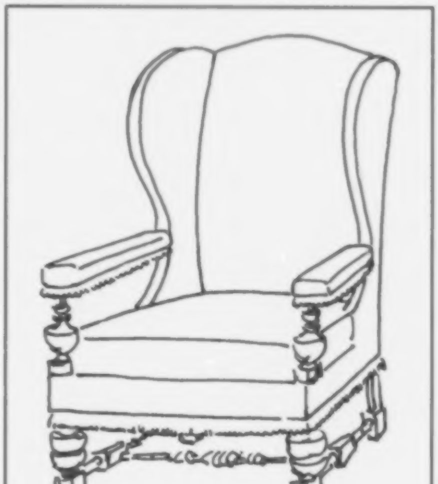
4. Lines can describe corners and edges of an object.





Corners and edges are created when a plane changes direction. Notice how lines describe the corners (folds) in the illustration of the paper bags at the left. Lines describe the corners and edges of the chair, and rocks.





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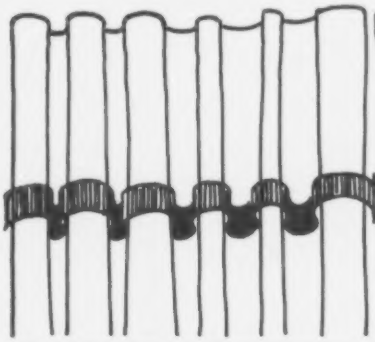
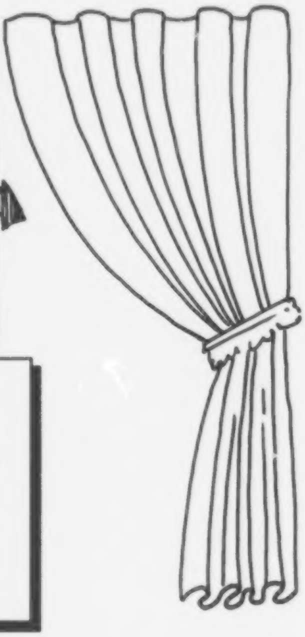
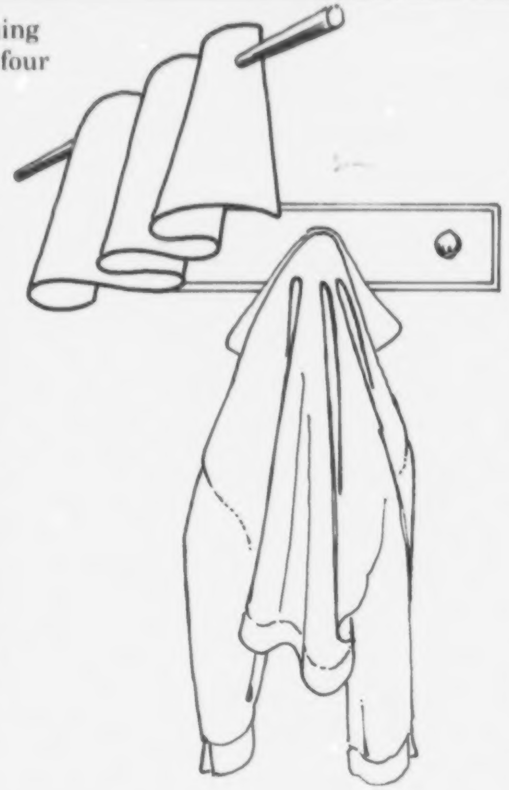
LINES CAN DESCRIBE FOLDS

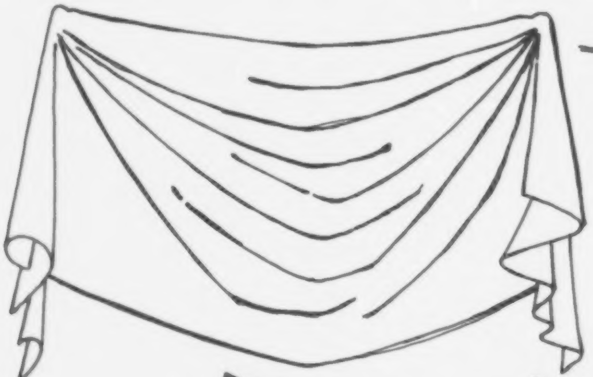
5. Lines can describe pliable (soft) surfaces such as clothing or draperies. The following two pages show examples of four common types of folds.

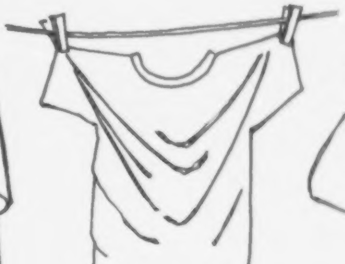


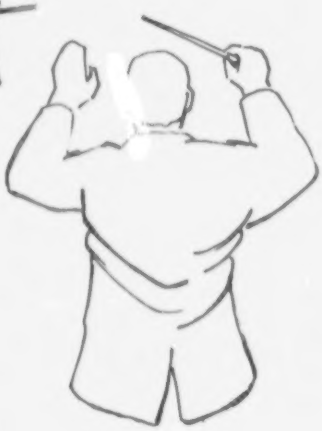


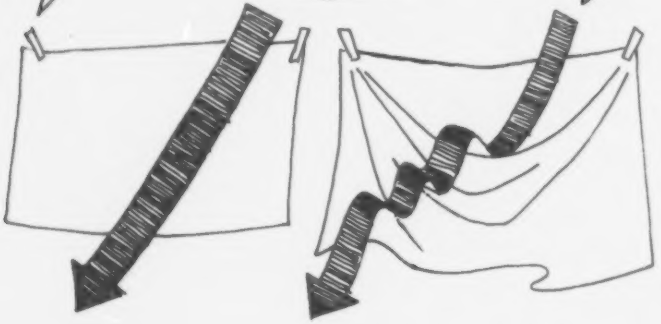


PIPE OR DROP FOLD
When fabric hangs from a support and is drawn so it is compressed, the fabric resembles tubes or pipes. This kind of fold is called a *pipe* or *drop* fold.







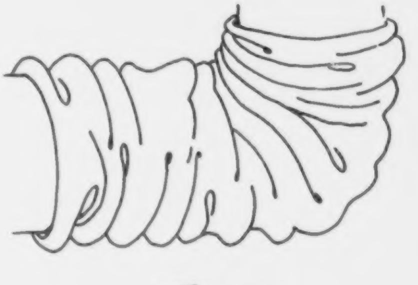


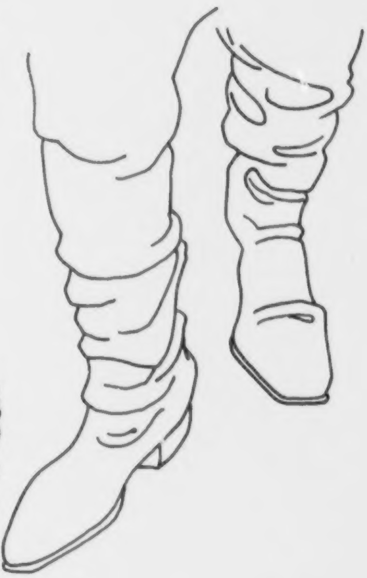
DIAPER OR DOVETAIL FOLD
Sometimes fabric is suspended by two supports. When this occurs long, curved, lines can be seen in the object. These kinds of folds are called *diaper* or *dovetail* folds.

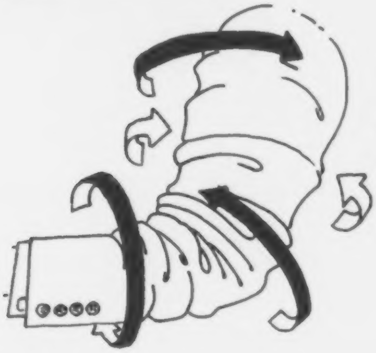
LINES CAN DESCRIBE FOLDS

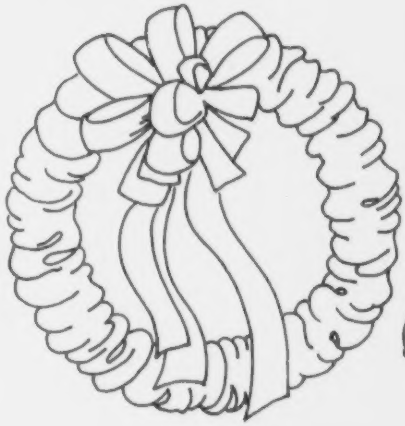
Lines can be seen in fabric that surrounds cylindrical objects such as arms and legs.

SPIRAL FOLD
This kind of fold occurs in tubular fabric, such as fabric wrapped around a cylinder. The lines seem to encircle the object like a *spiral*.

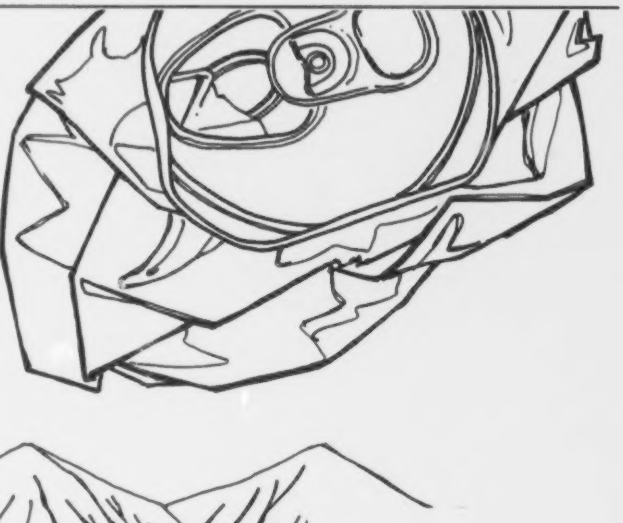


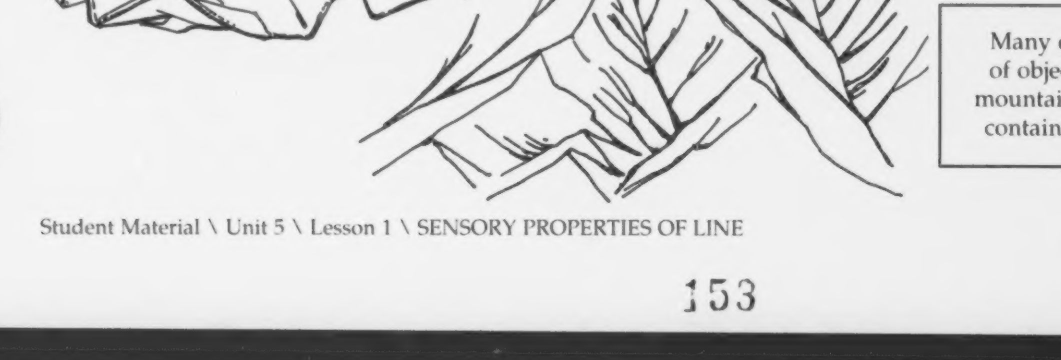






INERT OR Y-SHAPED FOLD
Inert folds are "dead" folds characterized by fabric lying limp. Some parts of the folds appear to be shaped into a Y. Sometimes these kind of folds appear to zig-zag back and forth on the fabric. Sometimes these kinds of folds are called *zig-zag* folds.



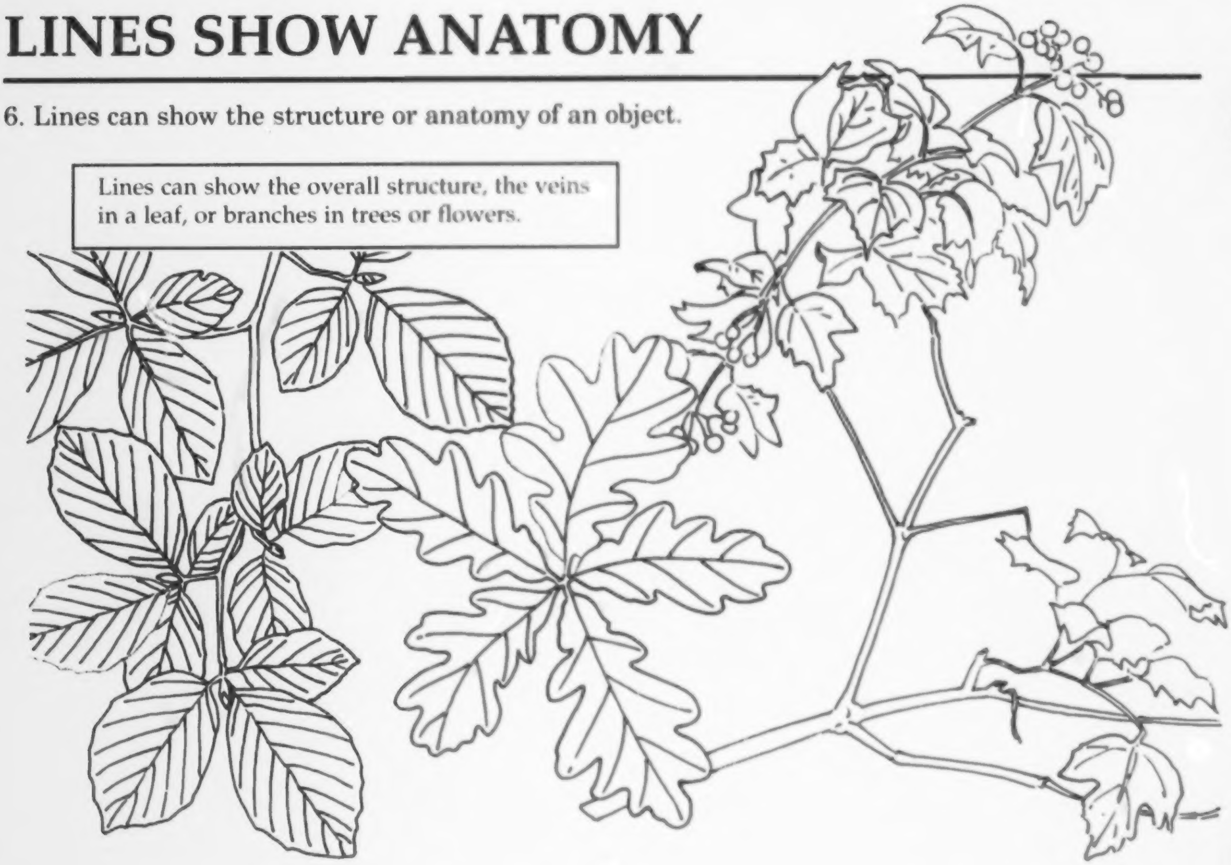


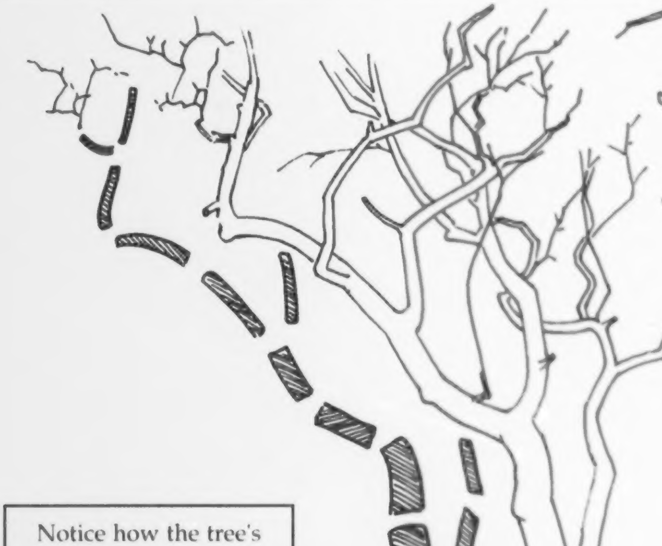
Many other kinds of objects, such as mountains, also may contain inert folds.

LINES SHOW ANATOMY

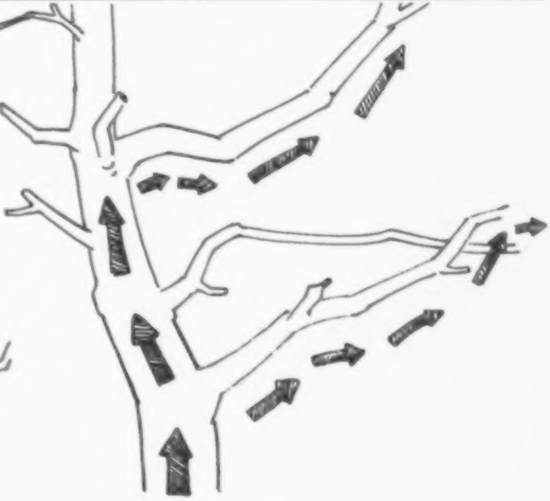
6. Lines can show the structure or anatomy of an object.

Lines can show the overall structure, the veins in a leaf, or branches in trees or flowers.





Notice how the tree's structure is arranged. The largest parts of the tree are at the bottom and the parts gradually get smaller toward the branches.

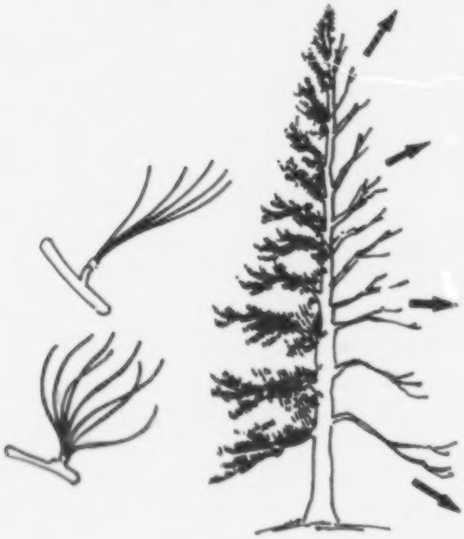


Also notice that the branches are mostly straight. The individual parts change direction and change from left to right, but the overall sections of the branches are straight. Remember the lesson on basic shapes?

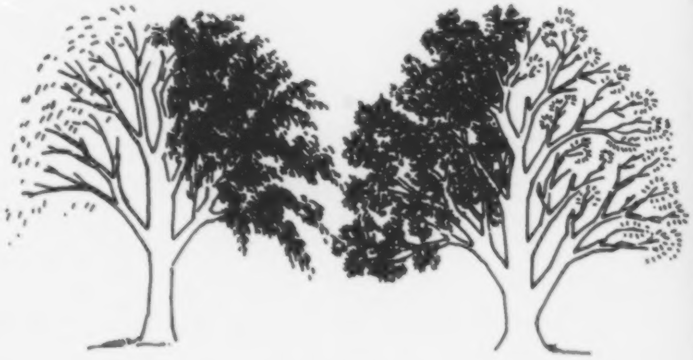
LINES SHOW ANATOMY

Lines can also show the overall structure of trees and flowers. This is one way we tell one kind of tree or plant from another.

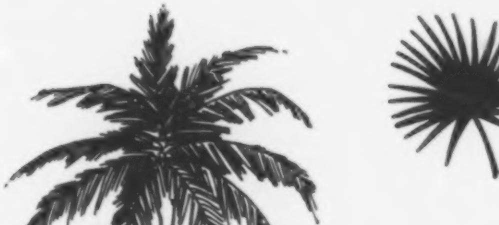
PINE TREES



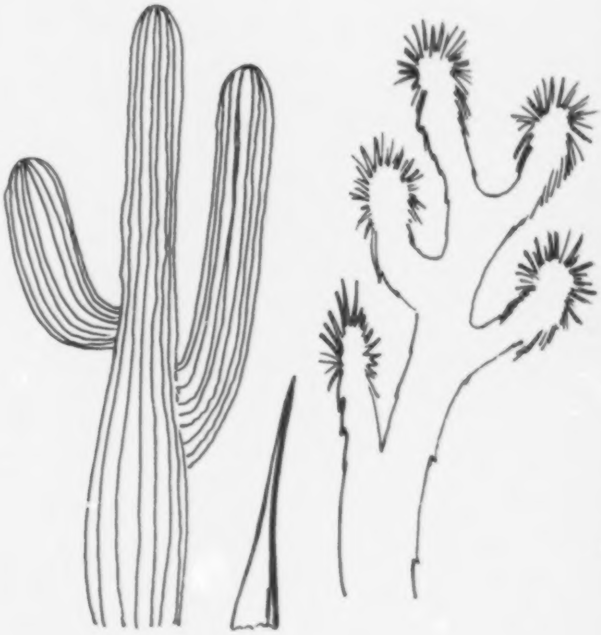
BROAD LEAF TREES



PALM TREES



LILY

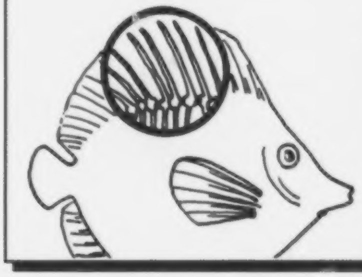


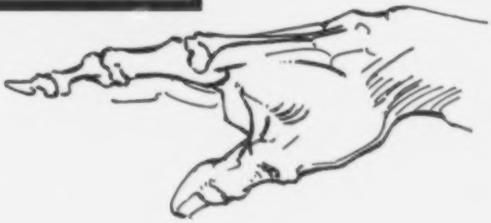
ANATOMY

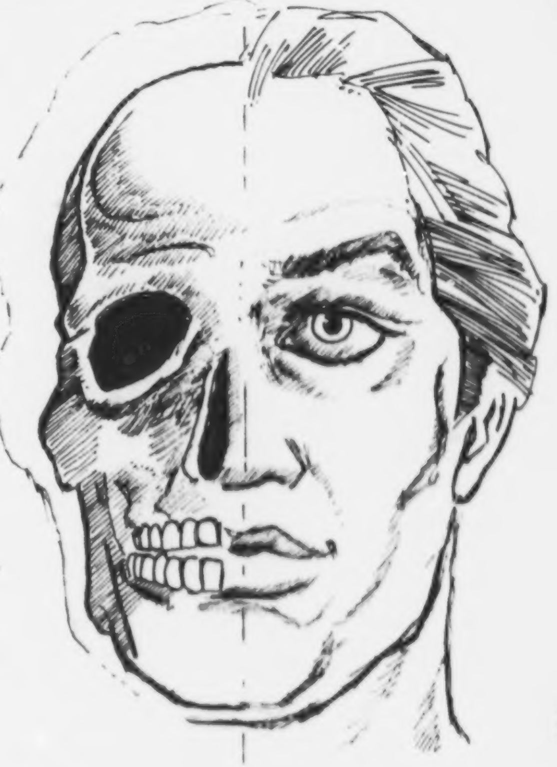
7. Surface lines can describe the object's underlying anatomy.

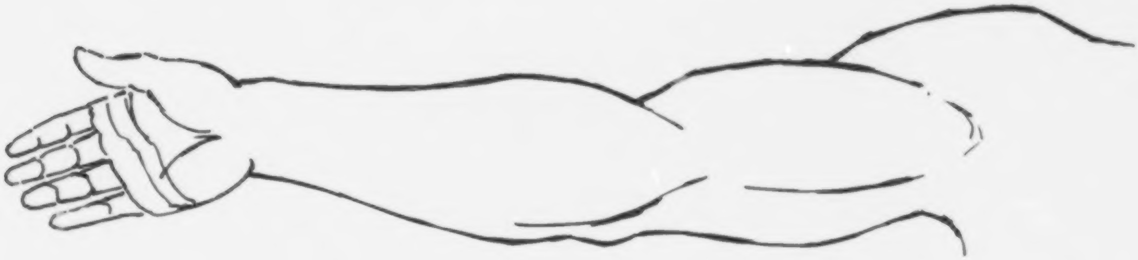
BONES

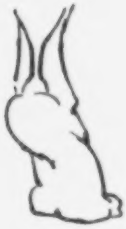
The skeletal structure will be evident in some places on the body. Lines in the head, elbow, and legs can show underlying bones.

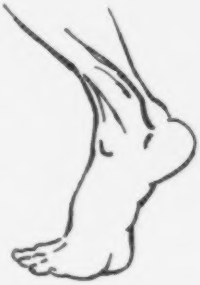


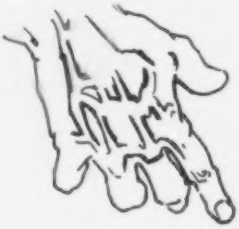












MUSCLES, TENDONS, OR VEINS

Lines can also show other anatomical features such as muscles, tendons, and veins.

MASTERS' EXAMPLES FOR LINE

GENERAL INFORMATION

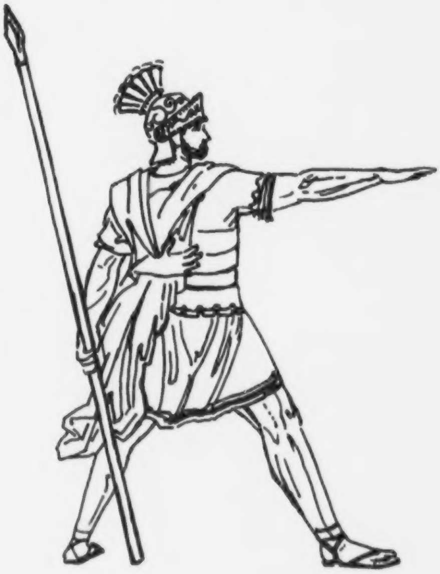
Oath of the Horatii by Jacques Louis David
(Jock Loo-EE Dah-VEED) 1748-1825

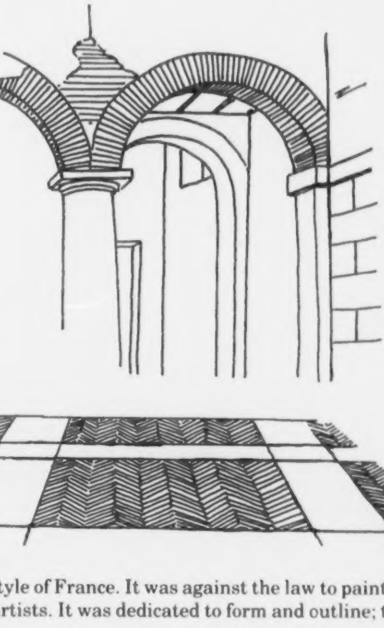
Jacques Louis David was a French painter and judge of artistic taste. He began painting in the Rococo style but abandoned it abruptly for Neoclassicism after a trip to Rome between 1775 and 1781. During the French Revolution, he became the official painter for the Republic and Dictator of the Arts. Later, he was Napoleon's official painter. He painted numerous portraits of the emperor and his court.

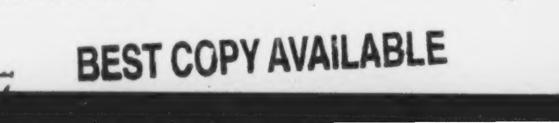
HISTORY

Jacques Louis David was born in 1748 in France. Francois Boucher, a famous French Rococo painter and distant relative, took an interest in David and, in 1765, recommended that David be placed under Vien, a great teacher of the time. David learned quickly and mastered the popular Rococo style of painting. In 1774 he won the Prix de Rome. He went to Rome in 1775 and stayed until 1781. While in Rome two important things happened. The first was that he became acquainted with the art of the ancient Greeks and became excited about learning to paint as they did. This was forbidden, however; to be accepted in France, an artist had to paint in the accepted style: Rococo. But the second important event took care of this. France was on the verge of revolution and with the change of government developing, David was allowed to paint as he wished. He turned against the style of his teacher, Vien, and back to the style of the ancients: classical art. Later this movement became known as "Neoclassicism." In 1784 he painted the *Oath of the Horatii*, which won much fame in Rome and was displayed in the Salon in Paris in 1785. It was very popular with the people. The king did not like it because it broke tradition, but he bought it anyway to try to strengthen his dying support from the people. In 1792 David was elected to the National Assembly. He soon became the highest authority of art in France, a Dictator of Art. One of his first decisions was to make painting in the Rococo style illegal. Neoclassicism became the official art of France.

David's picture is an excellent example of using line to create the natural appearance of objects and figures. The illustrations below show how line has been used to show the separation of parts in the floor, arch and figure. Notice the lines used to show folds in clothing and the anatomy of the men and women. Lines have been used to portray corners and edges in the architecture.







STYLE AND WORKS

The style for which David is famous is called "Neoclassicism," which he made the national style of France. It was against the law to paint in any other style. This style was patterned after the works of the ancient Greek and Roman artists. It was dedicated to form and outline; the compositions were usually symmetrically balanced and very rigid in structure.

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MASTERS' EXAMPLES FOR LINE

GENERAL INFORMATION

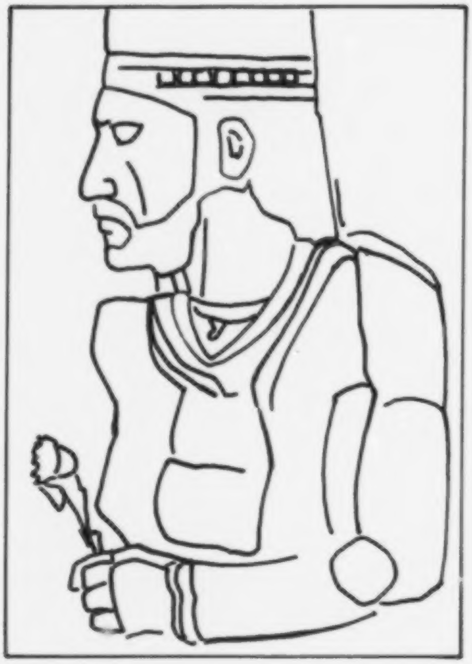
The Old King by Georges Rouault (JEE-orge Roo-OH)
1871-1958

George Rouault, A French artist, began his career as a glass painter and restorer of glass windows. He was a member of the "Fauve" group for a time and later painted portraits of poor people. Still later, he began painting religious themes and is now recognized as the greatest religious painter of modern time.

HISTORY
Georges Rouault was born in Paris, France, in 1871. Rouault had a peaceful and quiet boyhood. His grandfather loved art--especially the works of Manet, Courbet, and Daumier--and helped his grandson gain an appreciation for it. Rouault had an interest in the poor people and began a series of paintings of clowns. Instead of painting the public life with smiles and laughs, he painted the other side of their lives—sad faces and lonely lives. Rouault was a devout Catholic. He painted religious scenes and portraits almost exclusively after 1940. He maintained his own style of painting, keeping away from the popular styles of the day. He died in Paris in 1958 at the age of 87.

STYLE AND WORKS
Rouault's works are characterized by his bold application of color and the use of heavy black lines, a practice derived from his experience in designing stained-glass windows. He often used deep greenish tones, offset by reddish tones, which added to the intense mood. He was less concerned with the outward appearance of his subjects than with their emotional, intellectual, or spiritual qualities. He emphasized through the face and figure the unique personality of his subjects.

Rousseau's picture also uses line to describe the parts of the figure, anatomy, and folds in clothing. Although the picture is more abstract it still relies on line to describe the important structural parts of the king.



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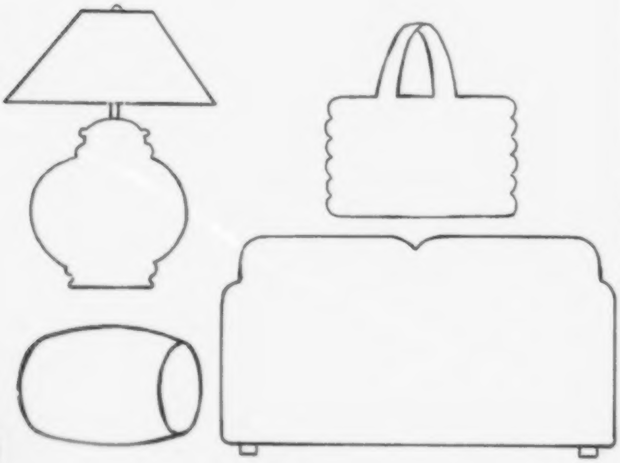
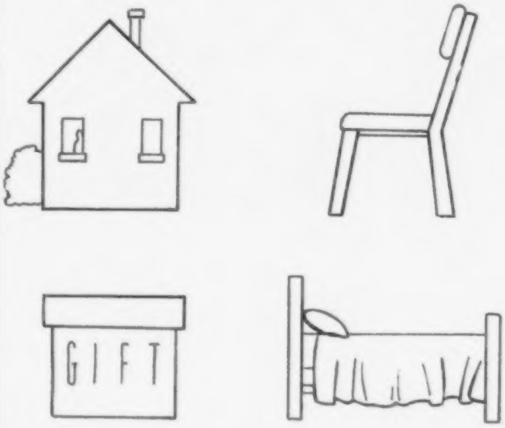
LINE PRACTICE SHEET #1

NAME ______________________________ PERIOD ______ DATE __________

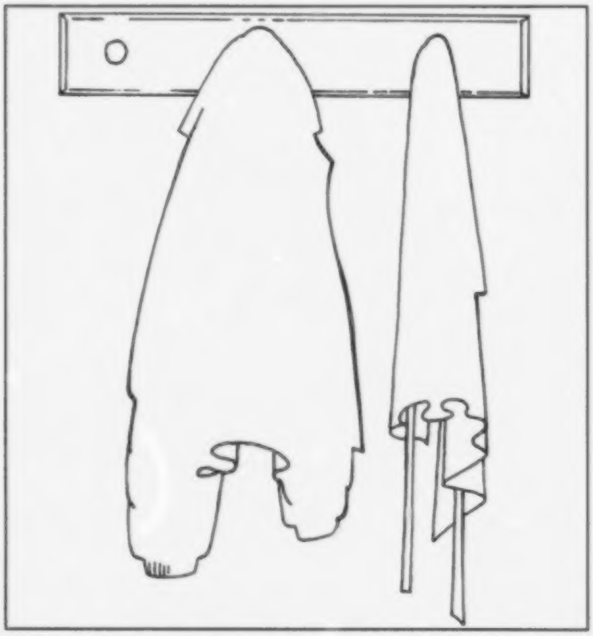
The silhouettes of several objects are illustrated below. Add lines to each shape to help show the separation of its parts. Make sure the lines are drawn accurately. If your lines do not help define the object accurately, erase them and try again.

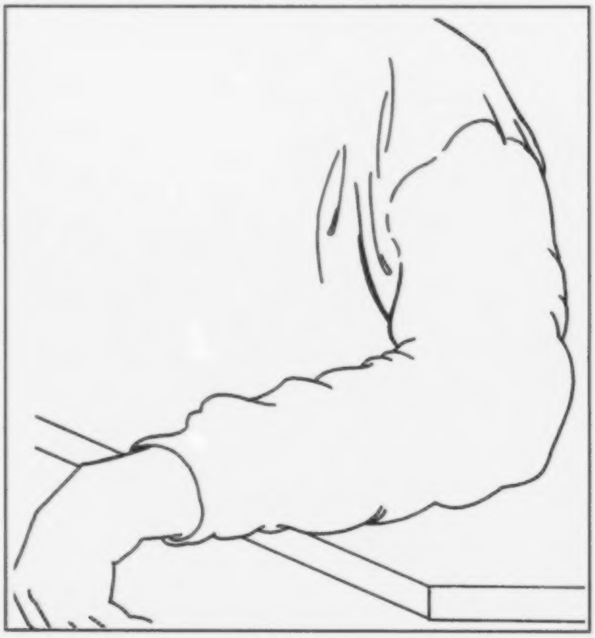


We see corners and edges on many things around us. Practice using some simple ways to show corners and edges by drawing a second side to the objects below.



Use lines to describe the folds on the objects illustrated below. Be accurate. If your lines do not describe the folds accurately, refer to the handout material, study the information again, and redraw the lines on this sheet.





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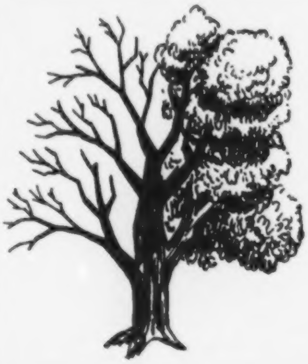
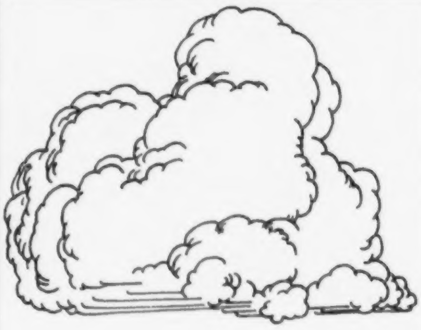
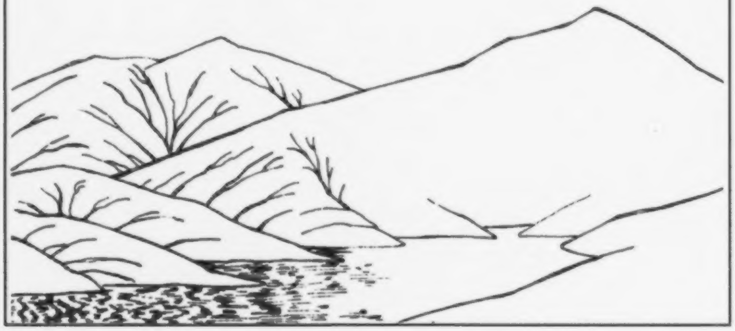
LINE PRACTICE SHEET #2

NAME ______________________________ PERIOD ________ DATE ____________

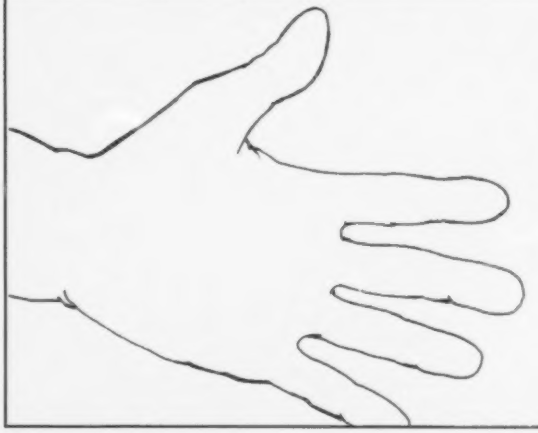
It is amazing how only a few well-drawn lines can improve the appearance and add detail to objects. Use this practice sheet to add lines to objects that help give them look real. In the objects below draw the lines that show their anatomy.

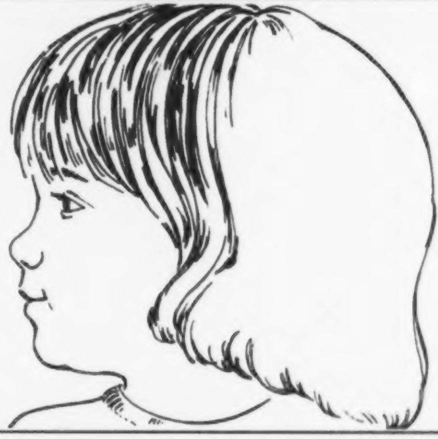






Look at your hand and draw the lines you see in your palm. Be as accurate as you can. If when you finish your drawing it does not look like the lines in your palm, erase the lines, be more observant, and redraw them. Also complete the lines of the hair in the final illustration.





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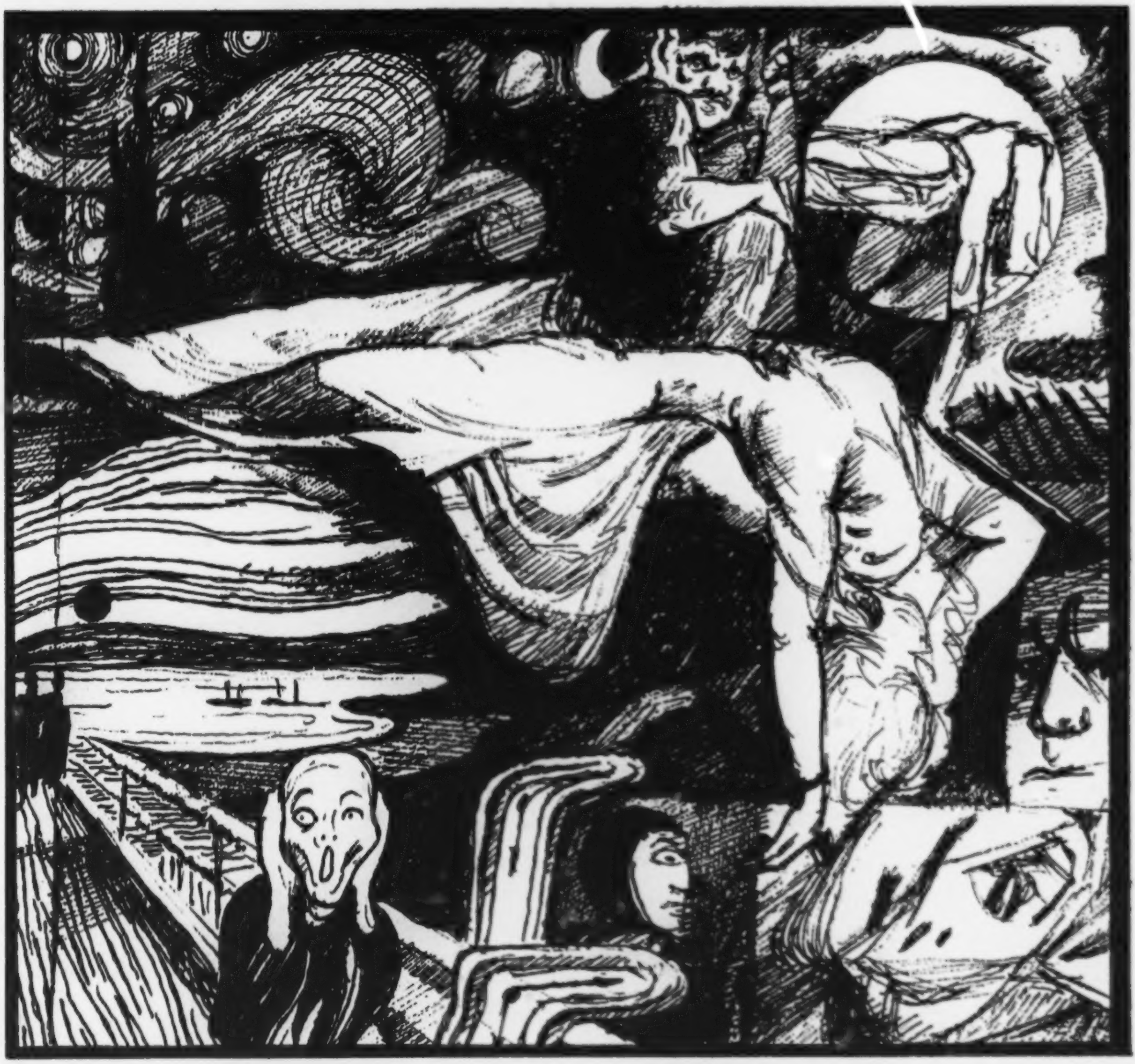
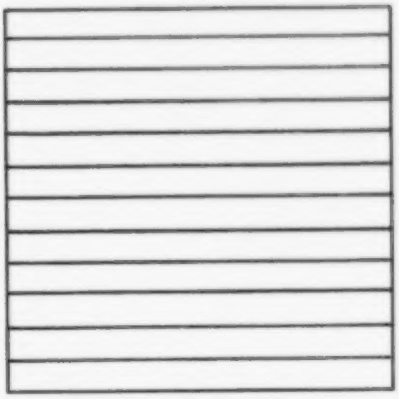
EXPRESSIVE PROPERTIES OF

LINE

CONCEPT: Line has expressive potential and can portray ideas, moods, feelings, and values. Understanding the expressive properties of line can help one to evaluate and appreciate works of art.

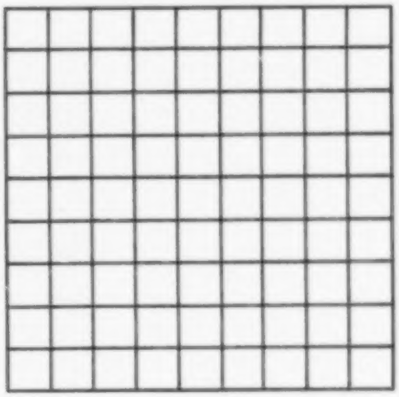


EXPRESSIVE PROPERTIES OF LINES



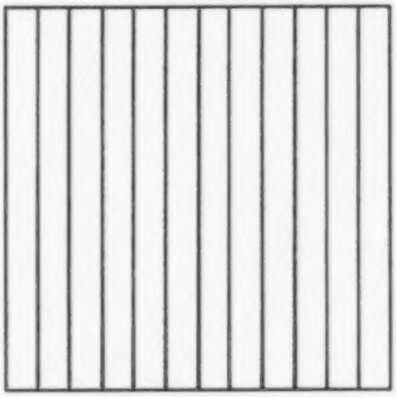
STRAIGHT HORIZONTAL LINES

- RIGID, MANUFACTURED / Straight lines are seen in such things as siding on a house, wall paneling, and venetian blinds. The lines appear manufactured and can look rigid, fixed, stable, flat, and non-dimensional.
- RESTFUL / Humans rest in a horizontal position, thus horizontal lines can suggest things such as rest, sleep, quiet, silence, or peace. In certain situations horizontal lines can suggest death.



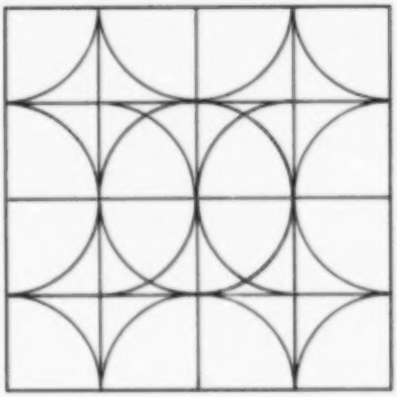
GRID (VERTICAL AND HORIZONTAL LINES)

- GRID / Lines forming a grid can be seen in a bathroom shower or on a bathroom or kitchen floor. A grid can suggest things a wall or floor covering. It may suggest things such as rigid, immoveable, stable, or stiff.
- GEOMETRIC / Grids are used in mathematics and can suggest geometry, accuracy, or precision.



VERTICAL LINES

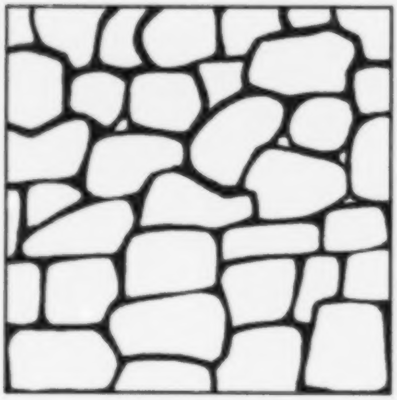
- FENCES / We are accustomed to seeing straight, vertical lines in fences and on buildings. They can appear geometric and manufactured. These lines can appear rigid, flat, or stable.
- STRONG / Columns hold up buildings. Vertical lines in this situation can be associated with strength or support.
- CLASSIC / Vertical lines can be associated with dignity, stateliness, or formality, especially when the columns are like those of the Parthenon.



STRAIGHT AND CURVED LINES

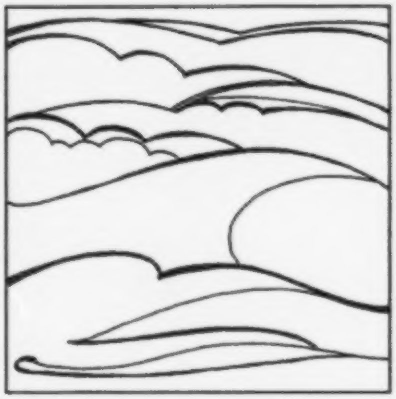
- MOTIF / Simple shapes used in a pattern can appear like a motif or a design. Such lines can suggest decoration, pattern, ornament, or embellishment.

EXPRESSIVE PROPERTIES OF LINES



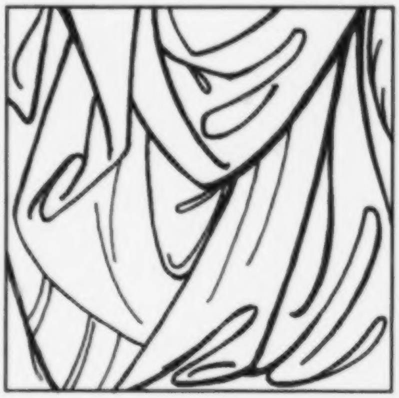
ORGANIC LINES

· ORGANIC / Lines of this kind may be found in rock walls or pavements. They appear more organic because of the shapes involved in its construction. These lines can appear less geometric than brick or tile. They can suggest things such as country, rustic, old, outdated, or ancient.



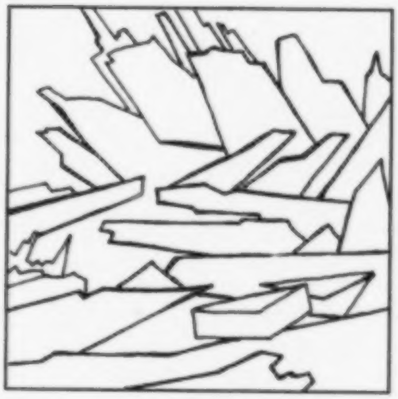
HORIZONTAL ORGANIC LINES

· NATURE / Natural or organic horizontal lines appear like those in the landscape. These kinds of lines can represent qualities such as natural, earthly, like landscape, as things really are, or realistic.



FOLDS

· FABRIC / Lines seen in fabric and folds are associated with things that are soft and pliable. Folds can be associated with clothing, sheets, or curtains. They can suggest things such as soft, pliable, moveable, comfortable, and flowing.

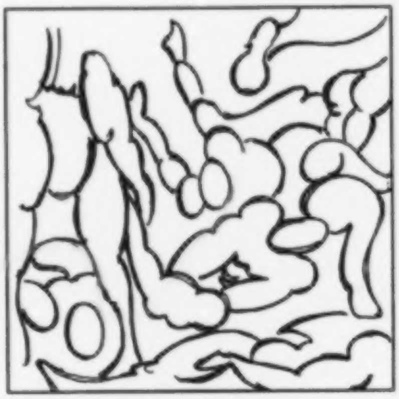


FRACTURE LINES

· CRACKED / Lines seen in such things as glass, plastic, or other brittle material have distinctive kinds of lines. Fracture lines can remind us of broken objects. They can suggest things like broken, cracked, shattered, action, or accident.

· PAINFUL / Lines that appear to be broken, jagged, pointed, or sharp can convey a feeling of pain, hurt, bleeding, or injury.

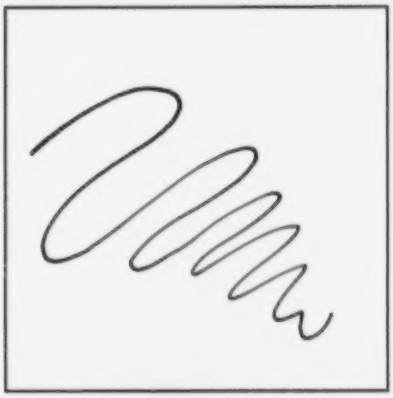
· WORN / In some circumstances these kinds of lines may make the object appear old, worn, or used.



ORGANIC LINES

· ANATOMY / Anatomical lines seen in human bodies or animals can appear organic. They may remind us of the shapes of people or human bodies. These kind of lines can suggest flesh, muscle, bone, or organs. They can appear to bulge, convolute, bubble, or swell.

EXPRESSIVE PROPERTIES OF LINES



A THIN LINE

A thin line can appear common, plain, uncomplicated, simple. Objects drawn with a thin line and with no values can look empty, airy, weightless, delicate, or barren.

The thin line can make objects appear precise, exact, or technical.

A BOLD LINE

Objects drawn with a bold line can appear emphatic, forceful, or powerful.

Objects with a bold line can look heavy, fat, overweight, or burdensome.

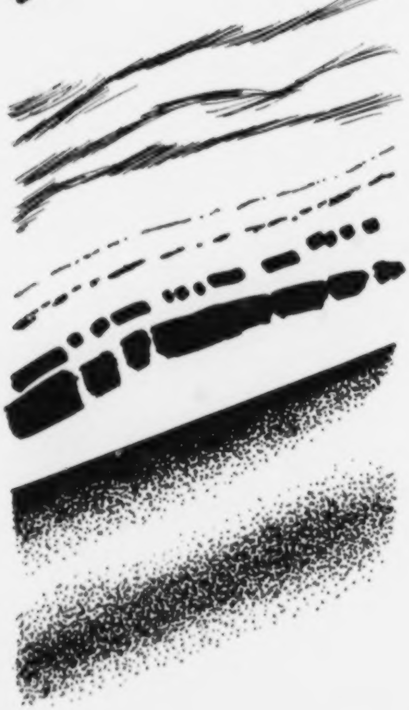
A bold line with no variations and smooth transitions can suggest a commercial sign, a symbol, refinement, cultured.

A THICK AND THIN LINE

A bold line with variations of thickness can be used to porray tension, expressiveness, roughness, or crudity.

A thick and thin line can appear to pulsate, change, or throb.

Objects drawn with a thick and thin line can appear loose, free, or natural.



A FUZZY OR SKETCHY LINE

Objects with sketchy lines can appear indefinite, vague, ambiguous. They can also suggest, inconsistent, unsteady, incoherent, confused, tentative, experimental, or temporary.

A BROKEN LINE

A broken line can suggest things such as invisible, concealed, tentative, incomplete, trail, track, pursue, scent, certain, positive, or absolute.

A HARD EDGE

A hard edge can suggest things such as crisp, exact, clean, or definite.

A SOFT EDGE

A soft edge can suggest things such as foggy, misty, hazy, misty, smooth, soft, airy, fuzzy, fluffy, indistinct, or unclear.

CRITICAL PROCESS

Using an art criticism process to describe and analyze a painting can help you better understand and appreciate works of art. The intent of the critical process is to gather specific facts necessary to make a general, accurate statement about an artwork's meaning and value.

The four steps in the critical process:

1. DESCRIPTION

Accurately report what you see in the artwork. Describe what is immediately visible in the painting. Take an inventory of what is visually present in the picture. The description should include real and abstract characteristics of the artwork.

2. ANALYSIS

Explain the relationships among the items listed in the description. Explain how the things are organized and their behavior in the work. Explain what effect the objects and elements have in the painting.

3. INTERPRETATION

Finding the overall meaning of a work based on the information gathered in the description and analysis stages of the process. Give a possible interpretation of the painting. Explain the theme of the work. Explain what problems the picture tries to solve.

4. JUDGMENT

Make judgments about the work. Rank the quality of the work against other works by the same artist. Compare the quality or importance of the work against works by different artists. Judge the artistic merit of the work.

THINGS TO CONSIDER WHEN USING A CRITICAL PROCESS

INTERPRETATION

The third step in the process is to present a possible interpretation of the painting. The interpretation tries to explain what the painting means. It describes the major theme or idea of the work and explains the problem the picture tries to solve. This part of the critical process is the most challenging. When the first two steps have been performed properly, we have a better chance of interpreting the picture accurately. The interpretation tries to sum up everything that has been considered and tries to discover the overall meaning of the painting.

Remember, do not make comments that cannot be substantiated by the information within the picture. Do not include statements that are irrelevant. To be valid the interpretation must be a synthesis of the thoughts and ideas brought out previously in the critical process.

OPINION

Some may argue that an interpretation of a painting is one's own opinion, and it can mean something different to each person. Some may say that it is impossible to come to a conclusion everyone would agree on. Remember, an opinion is a strongly held belief or conclusion which is not substantiated by positive proof. One's own opinion is typically accompanied by strong emotions. A major purpose of the critical process is to develop skills necessary for a valid judgment. A judgment is still an opinion, but it is based on reasoning and evaluation rather than emotion or will. The critical process provides the material necessary for us to make informed and valid statements that are free from prejudice, bias, or opinion.

Well-done research, thorough collection of facts, and accurate interpretation are just as important in art as in science, history, or any other discipline. It is this element that takes interpretation out of the realm of personal opinion. However, art is no different than other disciplines in the sense that some of the facts have not yet been identified or that some facts are not available. In art we should always have the best information upon which to base our opinion.

We should also recognize that many problems or questions cannot be solved. However, this does not mean they cannot have some kind of resolution. In art, as well as in other fields of study, absolute agreement is rare. Yet, the professionals in these fields do come to a consensus of agreement. This is necessary in order for progress to be made in that field.

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ART CRITICISM PRACTICE SHEET

NAME ________________ PERIOD ________ DATE ________
TITLE OF WORK ________________ ARTIST ________________

Select a painting by a master and describe its contents by completing the sentences below. Be as accurate as you can. Write statements that are factual and descriptive. Additional comments may be written on the back of the paper.

DESCRIPTION

People and objects
List all the people and objects in the painting. Describe what the people are doing.

Shape

Space

Value

Size & Proportion

Line

ANALYSIS

People and objects
List all the people and objects in the painting. Describe what the people are doing.

Shape

Space

Value

Size & Proportion

Line

INTERPRETATION

Describe the effect the elements have in the picture.

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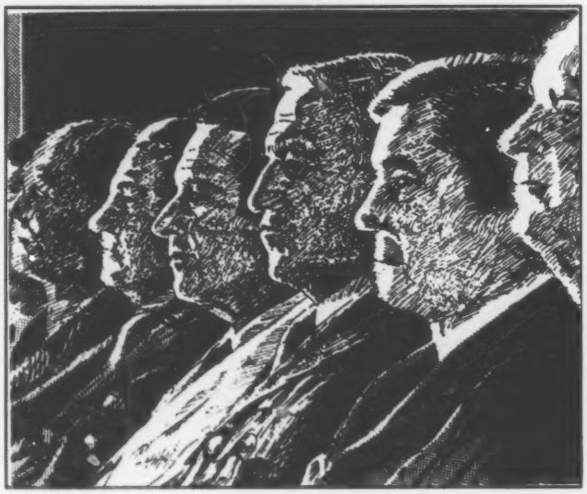
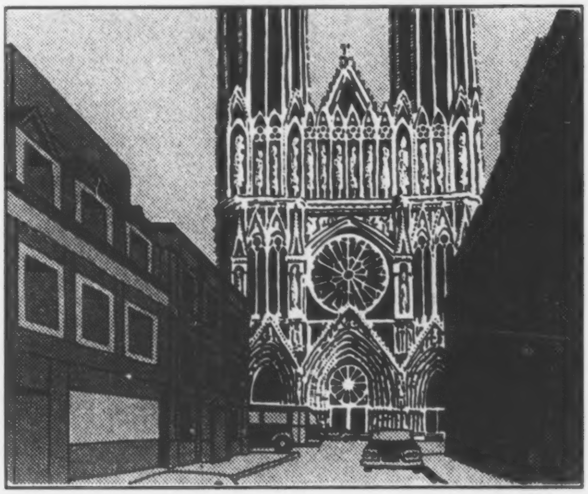
ART AESTHETICS PRACTICE SHEET

NAME ______________________________ PERIOD ______ DATE ____________

PICTURE A



PICTURE B



Examine the two pictures illustrated above. If both artists intended to portray a feeling of solidity and strength in their picture, which one do you feel is more successful? Circle the letter on the first line below and explain your answer in the space provided. Additional comments may be written on the back of the paper.

Picture A. Picture B. ______________________________

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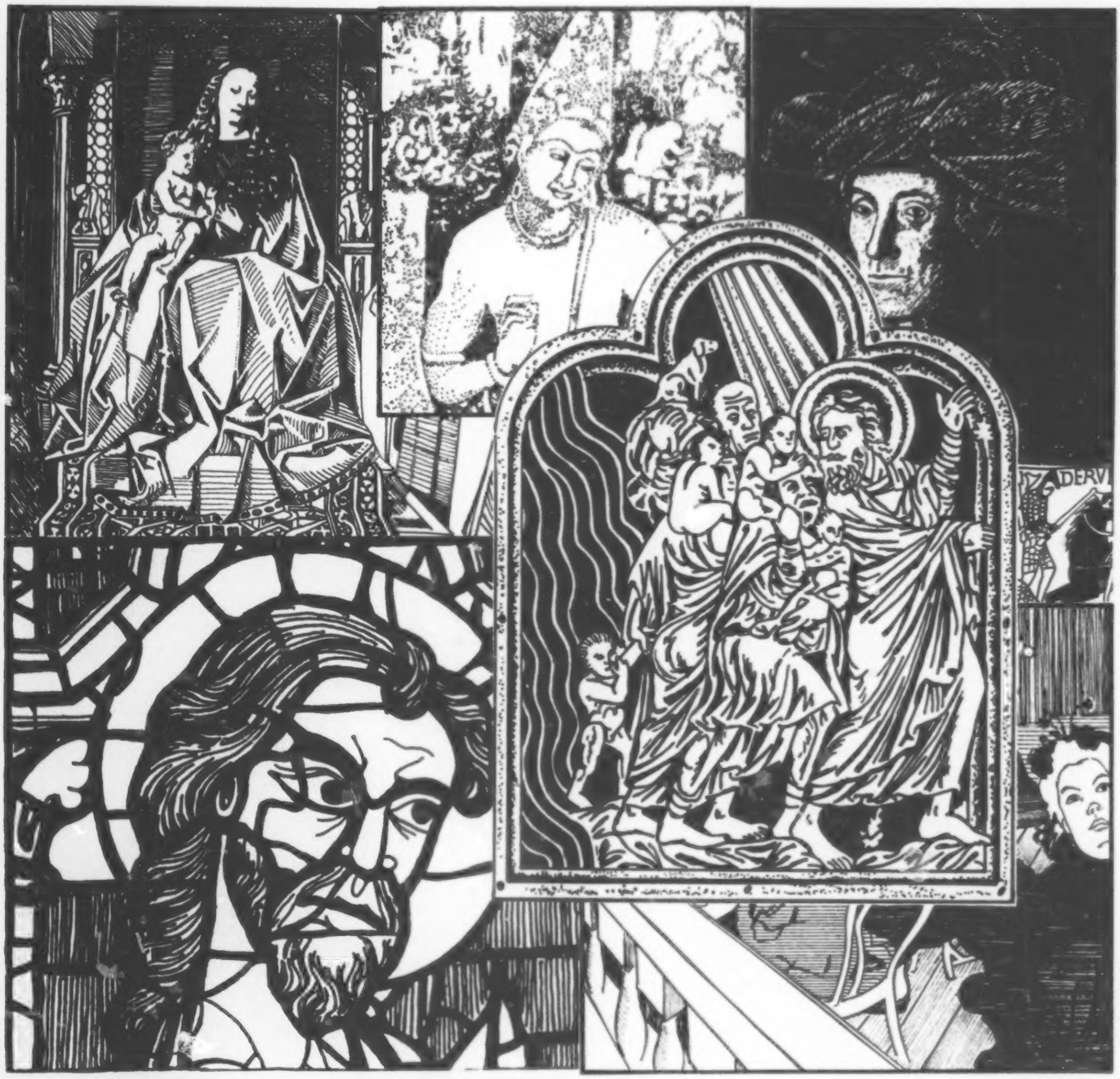
A HISTORICAL LOOK AT

LINE

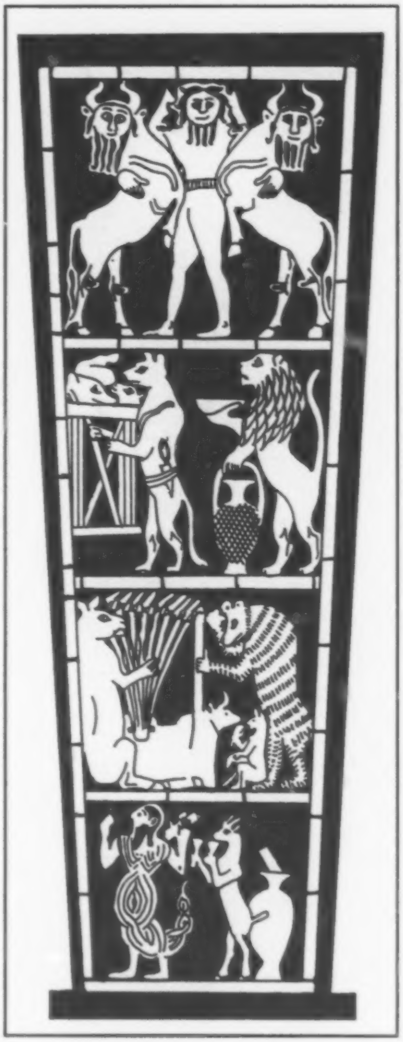
CONCEPT: Artists in each major art period used line in their own way. How line has been used in an artwork can help identify a specific period of time, culture, or artistic style.



THE ANCIENT WORLD

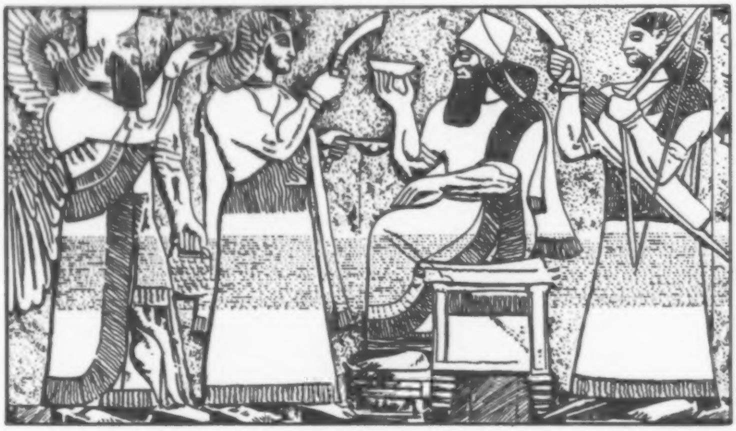
MOST ESSENTIAL LINES • Artists in ancient cultures drew lines on the insides of shapes. Most of these lines were simple and described only the most essential aspects of the figure. The artists in the ancient world typically used lines to separate skin and clothing, hair or fur, feathers in birds, and the petals in flowers.

MEDITERRANEAN \ SIMPLE STRUCTURE • Structural lines from Sumer and Assyria are drawn in the artwork with almost mathematical precision. In the picture at the right this use of line seems to be to decorate surfaces rather than to make the objects appear natural.

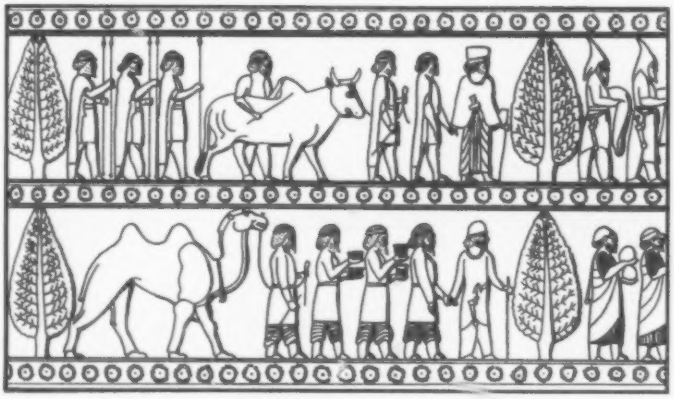


Figures from a Soundbox of a Harp from Ur, c. 2600 B.C.

ASSYRIAN \ WOVEN STRUCTURE • The Assyrians used lines to show the anatomy of figures. In the picture below these lines seemed to be more for decoration than to accurately represent real structure. The lines showing anatomy were drawn with accuracy, yet they appear somewhat exaggerated. Lines in hair appear more as if it were woven or knitted than lines in real hair.



Ashurnasirpal II Drinking, c. 875 B.C.



The Subjects Bringing Gifts to the King, c. 500 B.C.

PERSIAN \ STRUCTURAL COMPOSITION • One of the first compositions based on a rigid structural design is an artwork from the audience hall of Darius called *The Subjects Bringing Gifts to the King*. All the figures, animals, and plants are aligned with a vertical axis and set in several horizontal rows (registers). This gives the composition a rigid, mathematical appearance. This is one of the first compositions in the ancient world based on a structural grid or a structural arrangement.

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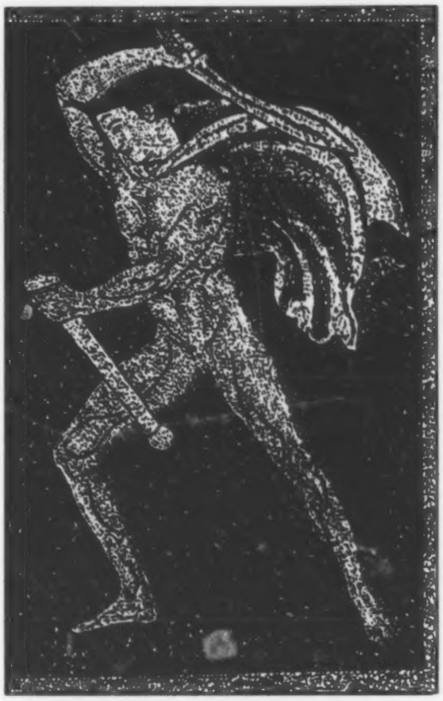
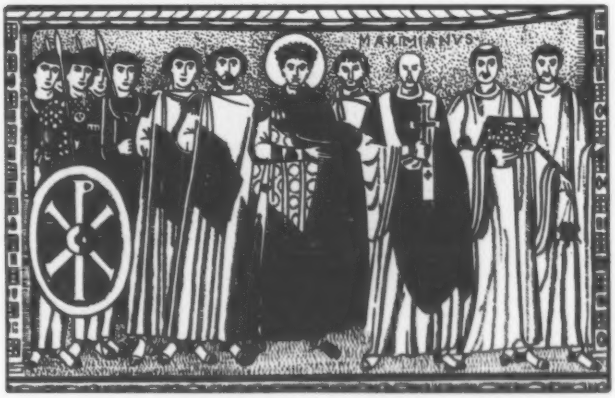
THE MIDDLE AGES

ROMAN \ ACCURATE STRUCTURE • Much of the existing artwork from Greece and Rome is painted on ceramic containers. In the picture at the right we see the Greeks drew folds in clothing like many other ancient artists. The Greek artists began to use structural lines in a new way never before seen among ancient artists. Remember, the human form was highly valued to the Greeks because they believed that man was the measure of all things. A well-developed and well-proportioned human body was considered beautiful. The Greeks introduced a new use of line—one showing the anatomy of the body. Only the most essential lines in the human anatomy were included in the picture; yet each one was accurately drawn to represent the actual muscles of the figure.



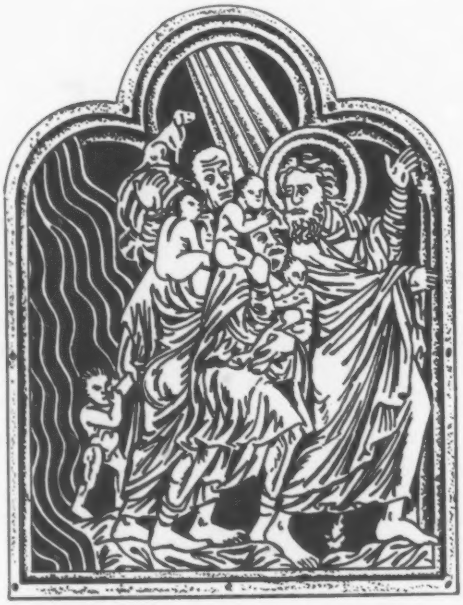
Hunter, from the *Lion Hunt* mosaic, c. 300 B.C.

EUROPE \ DECORATIVE STRUCTURE • Remember, the purpose of mosaics was to decorate the interior walls of a church. Artists used structural lines in figures and animals to help make the subjects appear real. The figures were also used as decorative motifs. Artists continually copied some religious icons over and over again. During the Middle Ages, the lines drawn in clothing as well as other objects steadily became more and more decorative in appearance.



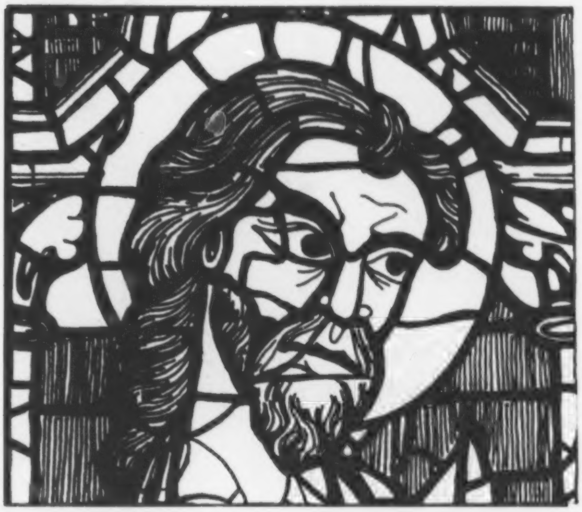
Emperor Justinian and His Attendants, c. 547.

EUROPE \ WET DRAPERY • Throughout Greek and Roman art an interrelation between clothing (fabric) and the human body existed. The Greeks began a tradition of portraying the human body in sculpture and in painting by showing it as if the clothing were wet. Wet fabric clings to the body and reveals its form and parts of the figure. The Medieval artist used this idea in the illuminated manuscripts and its use continued up until the end of the Middle Ages.



Nicholas of Verdun, *The Crossing of the Red Sea*, 1181.

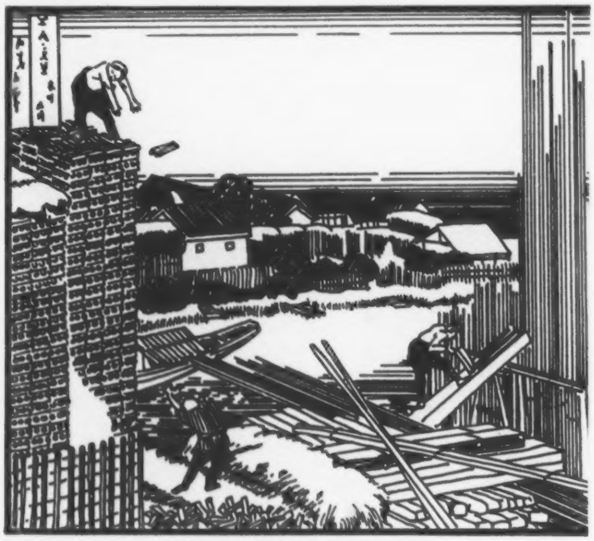
EUROPE \ STAINED GLASS WINDOWS • When windows in churches and cathedrals turned into colored pictures made of glass, structural lines took on a literal meaning in the Middle Ages. This was one of the first uses of line as an actual structural part of a picture plane (the leading in a window in this case). Major vertical and horizontal lines were used to divide the window into smaller sections to help support the weight of the glass. Lines were used to create the images of figures and other decorative motifs. Details of figures too small to be cut and formed in the leading were painted onto the glass.



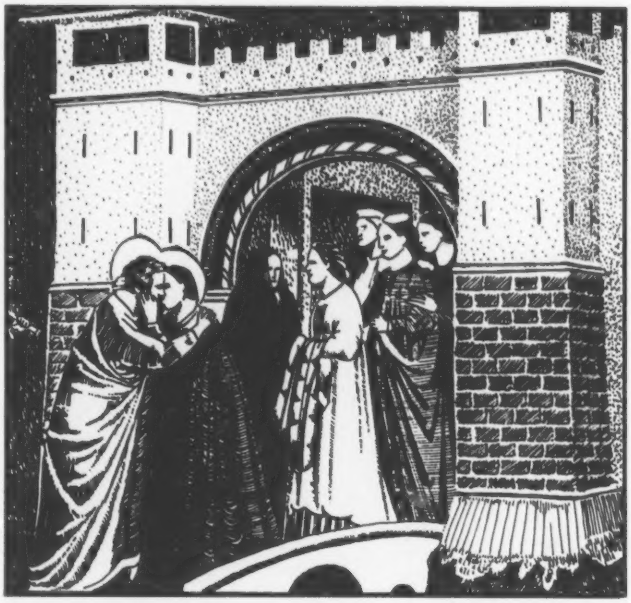
Habakkuk, c. 1220. Detail of a stained-glass window.

EUROPE \ STRUCTURE • Toward the end of the Middle Ages, artists such as Giotto (c. 1266-1337), Simone Martini (c. 1285-1344), and the Lorenzetti brothers (c. 1319-1348) began to de-emphasize the decorative use of lines and to draw the actual structural lines of figures more accurately. A new attitude developed during the Renaissance which made people look at life and their environment differently. People began believing in the truth they could gain from direct observation of their world. Thinking, together with keen observation and clear understanding, helped artists draw and paint people and the world around them with great accuracy. It was during the Renaissance that the long tradition between clothing and the body that had developed in the Greek civlilzation was separated and each became independent. Clothing no longer appeared to be an extension of the human skin; it became an independent covering.

JAPAN • Japanese artists used lines to show the structural character of humans and natural and manufactured objects. Structural lines can be seen in such things as ribs in umbrellas, construction lines of buildings, folds in clothing, and ridges and valleys in mountains. The structure was accurately drawn and gave the objects an appearance of form and depth. Some drawings of dragons include detailed structure of its scales, teeth, and hair.



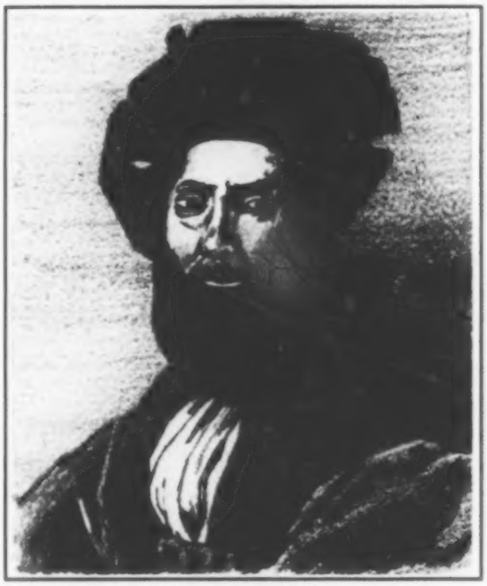
Tatekawa at Honjo, 1829.



Giotto, *The Meeting of Joachim and Anna*, c. 1305.

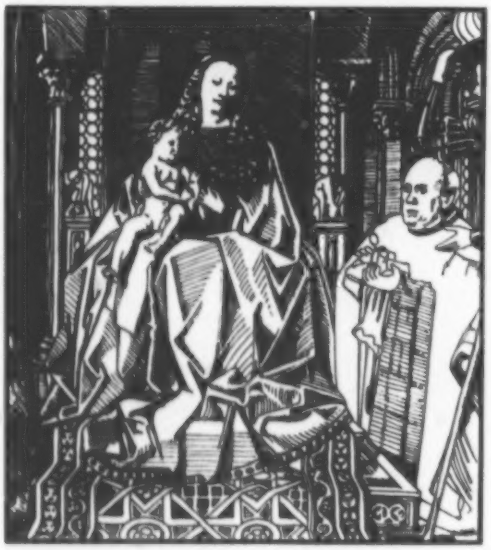
THE RENAISSANCE

EUROPE \ ACCURATE STRUCTURE • The attitude of the people in Europe changed and the people desired to achieve accomplishments equal to those of the Greeks. Artists began to develop their ability to draw and paint realistically. They could represent objects the way we see them with our eyes. Lines were used to represent objects accurately. The picture below shows a picture by Raphael. The lines have been drawn accurately to help the figure look real.



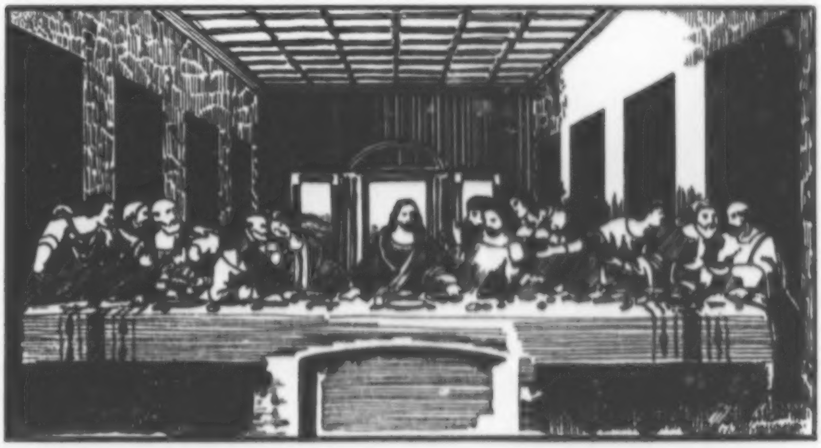
Raphael, *Baldassare Castiglione*, c. 1514.

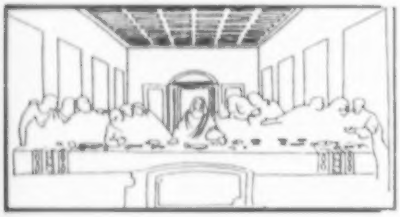
EUROPE \ STRAIGHT FOLDS • In the Northern countries (in the areas of today's Germany and Holland) some artists such as Jan Van Eyck (c. 1390-1441), Rogier van der Weyden (c. 1400-1464), Hugo van der Goes (c. 1440-1482), and Albrecht Durer (1471-1528) stylized the structural lines in clothing. Many of the folds in women's dresses are drawn straight rather than curved. Some of the examples appear like crumpled paper rather than soft fabric. The straight lines in fabric are peculiar to the Northern artists.



Jan van Eyck, portion of *The Virgin with the Canon van der Paele*, 1436.

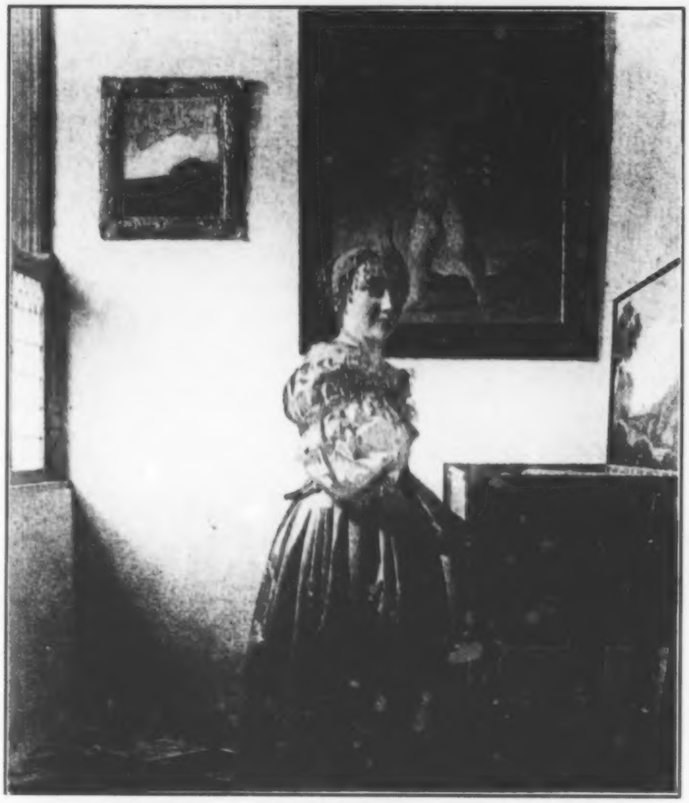
EUROPE \ STRUCTURE AND ORGANIZATION • One of the discoveries during the Renaissance was using line to create a structural framework for a composition. This framework helped to achieve a major compositional goal—unity. During the Renaissance it was common to place important parts of a figure or a group of figures in a triangular arrangement. Leonardo da Vinci (1452-1519) was one who began to use this system in designing the entire picture plane.





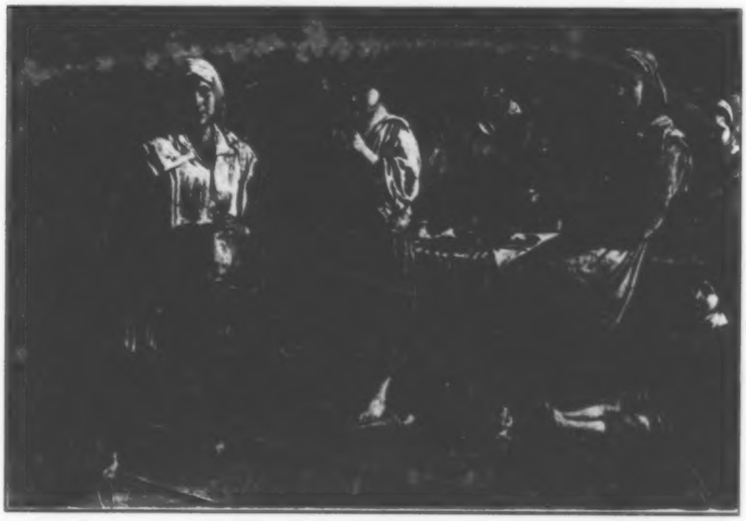
Leonardo da Vinci, *The Last Supper*, 1495—1498.

EUROPE \ VERMEER • Another artist who appears to have been concerned with the structural composition of his pictures was Jan Vermeer (1632-1675). Vermeer divided the picture into rectangular areas harmonious with the actual proportion of the picture plane itself. Within this framework he blended the shapes of people and objects. The rectangular objects (windows, doorways, pictures, and maps) are carefully placed within this well-designed arrangement to provide great variety.



Jan Vermeer, *Young Woman Standing at a Virginal*, c. 1665.

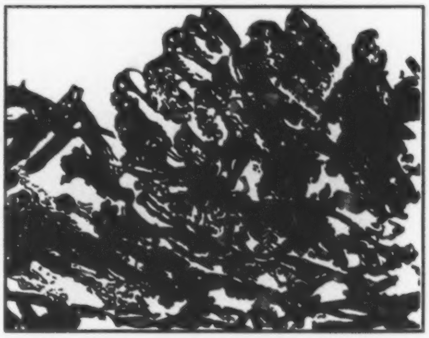
EUROPE \ VALUE USED TO SHOW STRUCTURE • As artists began to accurately record structural lines in figures they also began to use value to help show the structural characteristic of the objects that were drawn and painted in pictures. Value became an integral part of describing structure.



Louis Le Nain, *Peasant Family*, 1640.

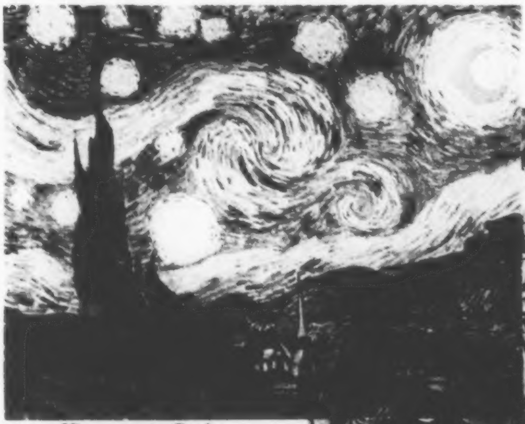
THE MODERN WORLD

EUROPE \ A NEW SYSTEM FOR CREATING COMPOSITIONS • The modern world inherited the ability to draw and paint objects with a high degree of realism. Artists such as Jaques Louis David (1748-1825), Jean Auguste Dominique Ingres (1781-1867), and Jean Gustave Corbet (1819-1877) follow in this tradition. The twentieth century looked toward new ways to develop the structural framework of the picture plane. Alexandar Cozens (c.1717-1786), an artist and teacher, opened the door in the contemporary world to a new way to perceive the surface of the picture and a new way to approach the process of designing. He believed that the imagination could be stimulated to create new and fresh compositional ideas by finding recognizable objects in such things as crumpled paper patterns and ink or paint stains.

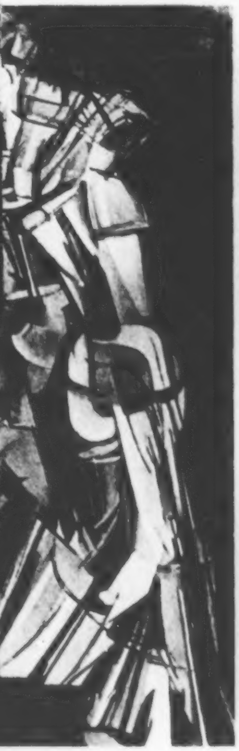


Alexander Cozens, *Landscape*, 1784—1786.

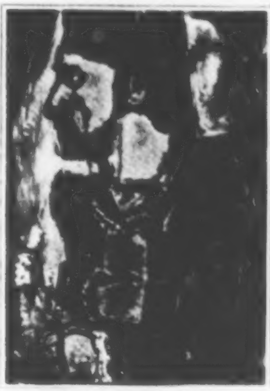
EUROPE \ THE STRUCTURE BECOMES THE PICTURE • With the "flattening" of the picture's surface, artists began exploring more ways to structure, or organize, the picture plane. The following are several examples of artists' work that show distinctive types of compositional organizations peculiar to the modern world.



Vincent van Gogh,
The Starry Night, 1889.

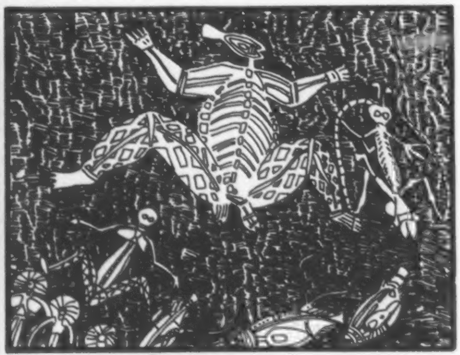


Marcell Duchamp, *Nude Descending a Staircase*, 1912.

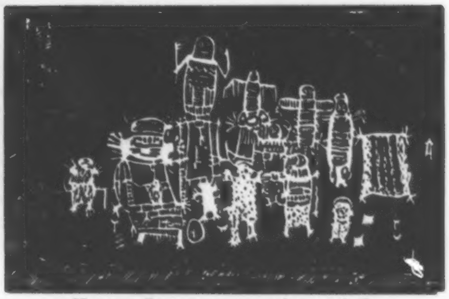


Henri Rousseau,
The Old King, 1916.

OCEANIA, AFRICA, AUSTRALIA, NEW ZEALAND and AMERICAN INDIANS • Many cultures used lines to decorate areas and also show the interior anatomy of figures and animals. The illustrations below are from New Zealand and Dinwoody, Wyoming. Both show how artists used line to portray the interior structure of a body.



Gunqinggu people,
Aboriginal rock painting, Austrailia.



Human figures engraved on a cliff,
Dinwoody, Wyoming.

A HISTORICAL LOOK AT LINE / STRUCTURE

PRACTICE SHEET

NAME ______________________________ PERIOD ________ DATE __________

CHRONOLOGY • The word phrases in columns a and b are found in the text aligned with the fifth colored bar on the TIME LINE. A historical event or an important person in history is listed in column c. Use the TIME LINE to identify which of the three items in each question occured **first** and write the letter in the space provided in the first column. It may be helpful to write the name of the picture above the phrase and the date it was created.

______ 1.	a. woven or knitted	b. simple structural lines	c. Solomon, King of Israel
______ 2	a. based on a structural grid	b. peculiar stylization of folds in clothing	c. Johanne Gutenberg
______ 3.	a. based on geometric divisions of the picture plane	b. simple structural lines	c. Shang dynasty
______ 4.	a. wet clothing	b. accurately portraying the anatomy of the human body	c. stonehenge
______ 5.	a. lines in clothing and mortar lines	b. woven or knitted	c. Hagia Sophia
______ 6.	a. lines and shapes become the dominant aspect	b. contour lines is combined with the structural design	c. Genghis Kahn
______ 7.	a. patterns created by ink	b. lines and shapes become the dominant aspect	c. World War I
______ 8.	a. lines in clothing and mortar lines	b. contour lines is combined with the structural design	c. Alexander Graham Bell
______ 9.	a. began to divide the picture plane	b. patterns created by ink	c. Taj Mahal
______ 10.	a. accurately portrayed anatomy of the human body	b. peculiar stylization of folds in clothing	c. Medical Book, written by Arabs
______ 11.	a. wet clothing	b. first compositions based on a structural grid	c. Pantheon

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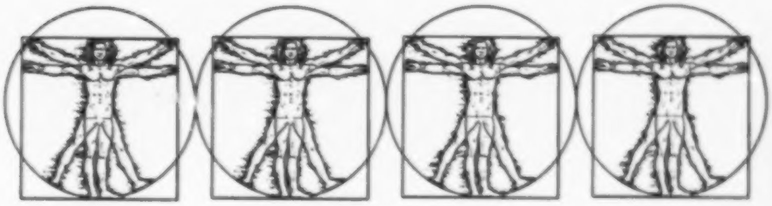
STUDENT MATERIALS



UNIT

6

LINEAR PERSPECTIVE

Lesson 1

SENSORY PROPERTIES OF LINEAR PERSPECTIVE
HOW MASTERS USED LINEAR PERSPECTIVE
GUIDED PRACTICE SHEETS

Lesson 2

EXPRESSIVE PORPERTIES OF LINEAR PERSPECTIVE
GUIDED PRACTICE SHEETS

Lesson 3

A HISTORICAL LOOK AT LINEAR PERSPECTIVE
GUIDED PRACTICE SHEETS

UNIT 6 • LESSON 1

SENSORY PROPERTIES OF

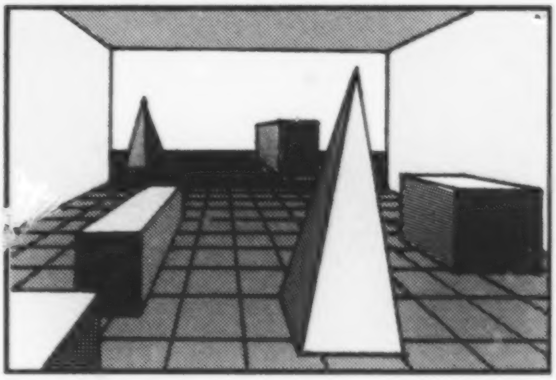
LINEAR PERSPECTIVE

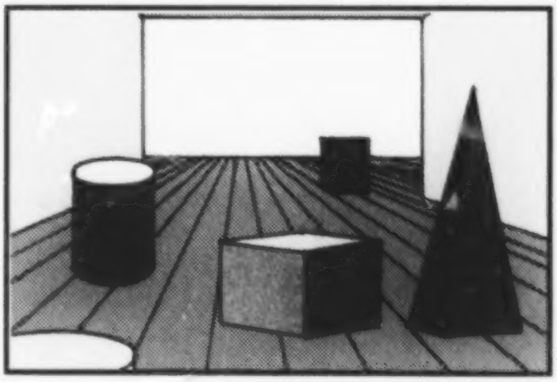
CONCEPT: Linear perspective is a system for drawing three-dimensional objects and their relationship to other objects in space. Using linear perspective can help create the illusion of depth in a drawing.

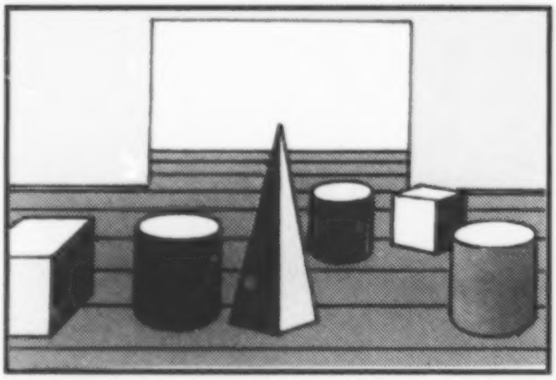
LINEAR PERSPECTIVE SCALE

The linear perspective scale portrays examples that range in the illusion of depth created by the use of converging lines. The example on one end of the scale shows the use of converging lines resulting in a strong illusion of depth. The opposite end of the scale shows an example where the illustration does not use any linear perspective and the illusion of depth is minimal.

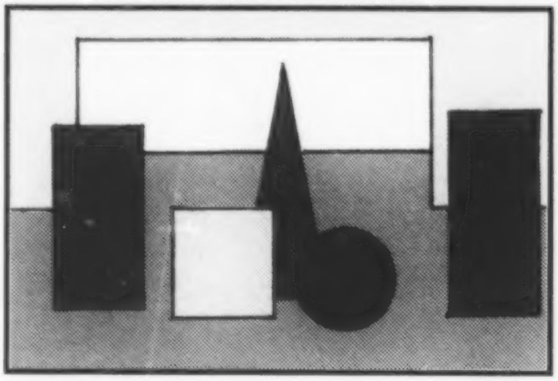
GREAT ILLUSION OF DEPTH





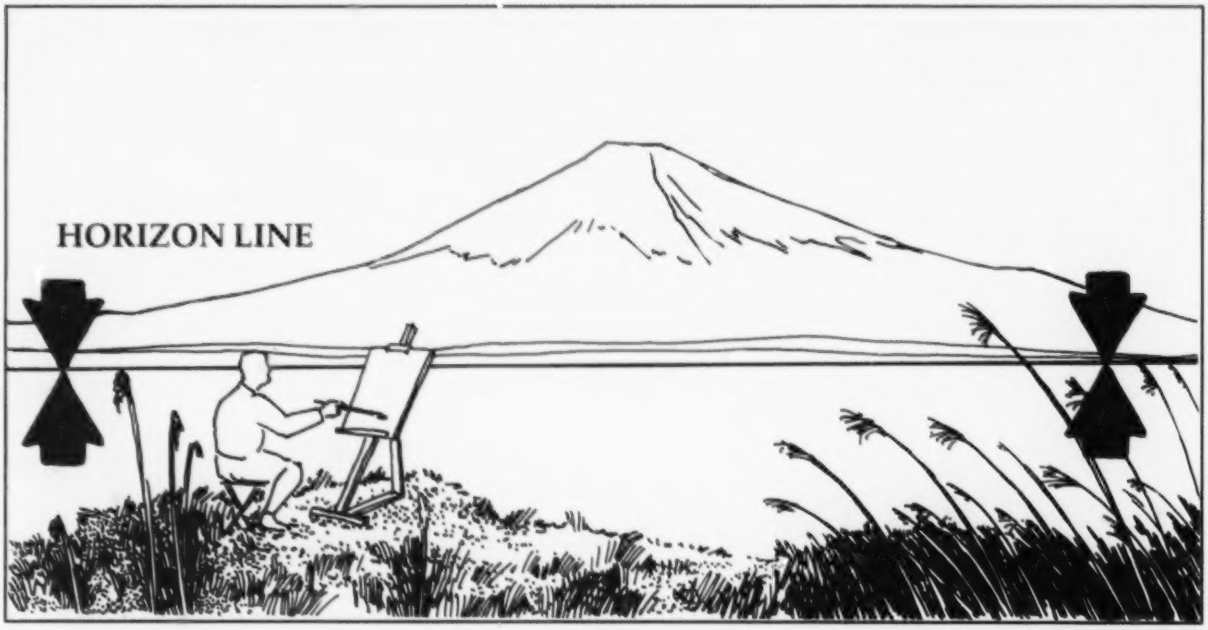


MINIMAL ILLUSION OF DEPTH

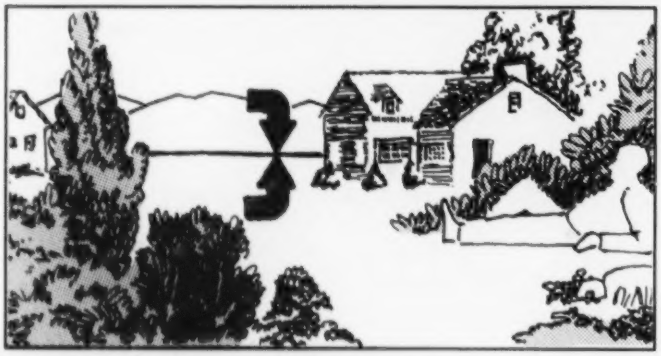


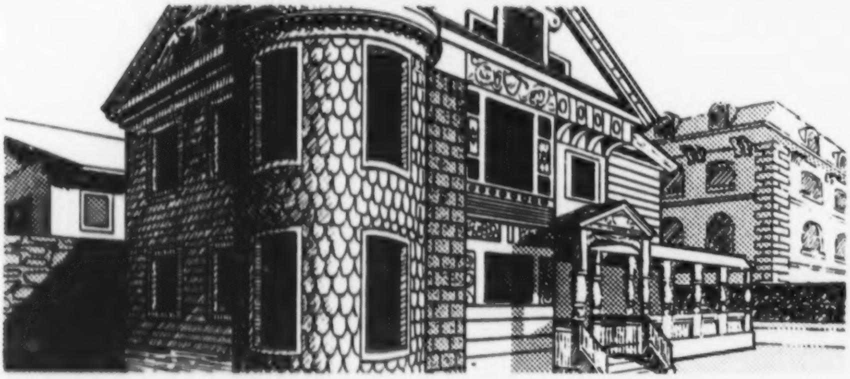
HORIZON LINE

1. The horizon line is the horizontal line where the sky and the ground meet. It is the apparent division of the sky from the ground (or water). The line on the top of the mountain is not the horizon line; mountains "rest" on the horizon line.



The horizon line still exists even though trees, buildings, walls, or other objects may hide it from view.

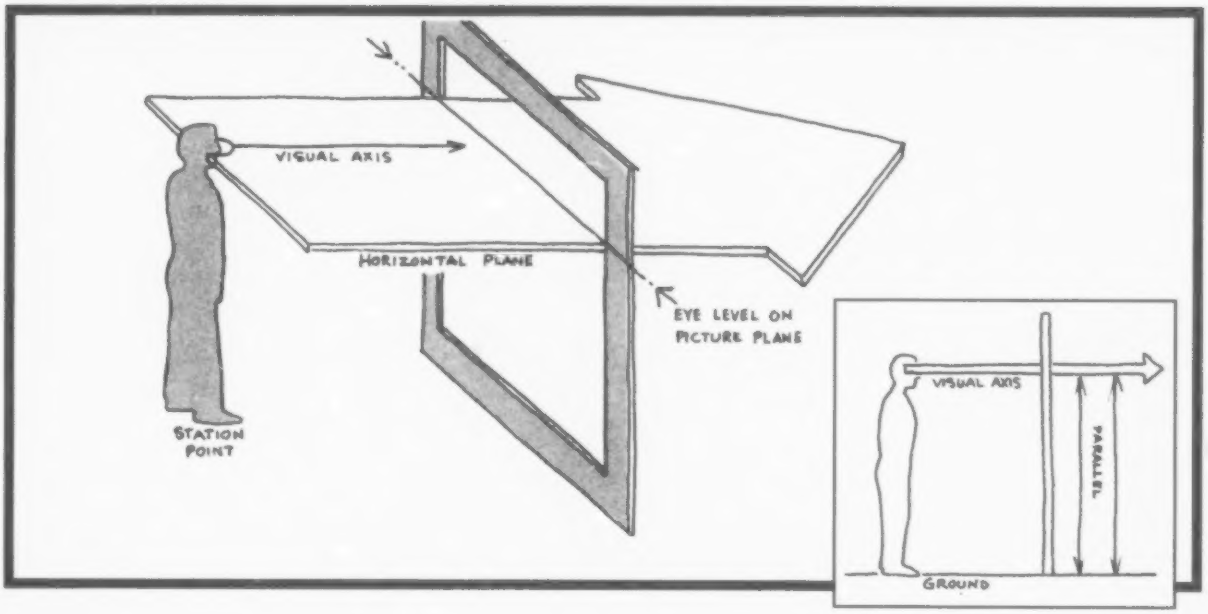




EYE LEVEL

2. Eye level can be thought of as a flat plane extending in all directions exactly at the level of our eyes and parallel to the ground.

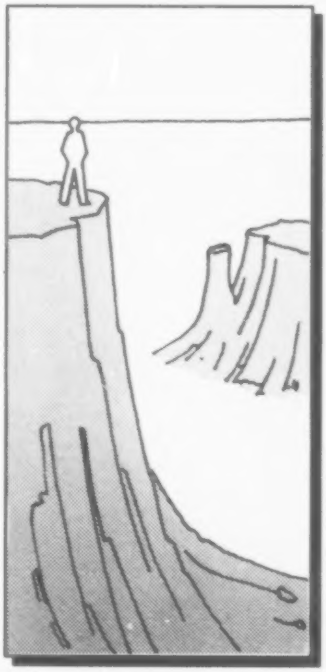
Imagine the world filled with water to the level of your eyes. Looking along the surface of the water would be eye level.

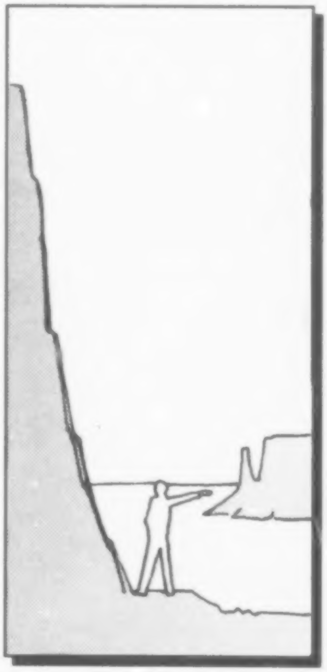

VISUAL AXIS
HORIZONTAL PLANE
EYE LEVEL ON PICTURE PLANE
STATION POINT
VISUAL AXIS
PARALLEL
GROUND

The horizon line always appears at eye level.

The horizon line will be at eye level no matter whether you are at ground level or on top of a mountain. It changes as you change position.

If you were sitting down and filled the room with water until the water was level with your line of vision—where the water came on the wall would be your eye level. If you did the same thing standing up, you would have a different eye level—and a very soggy room.

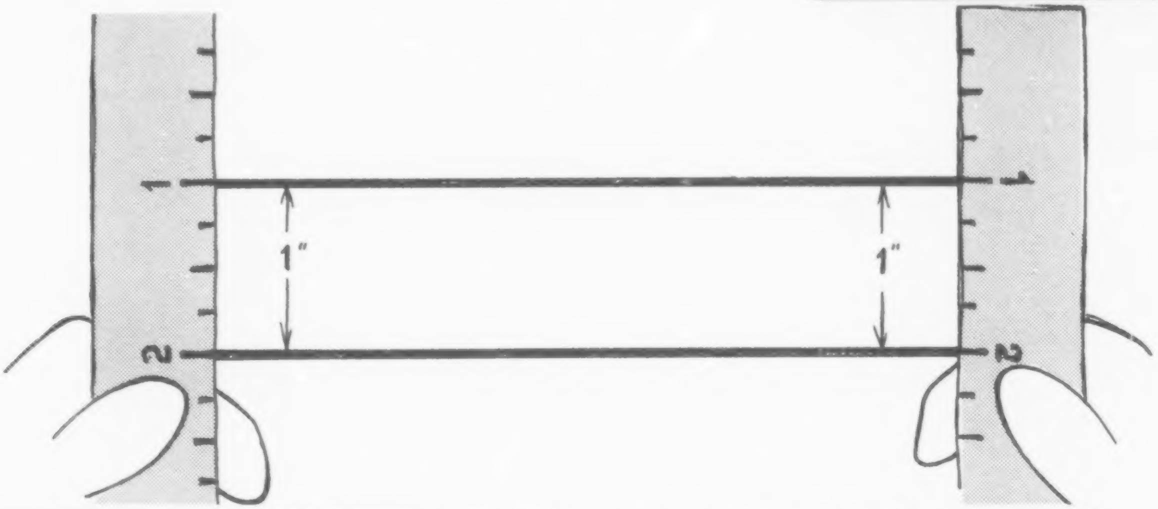




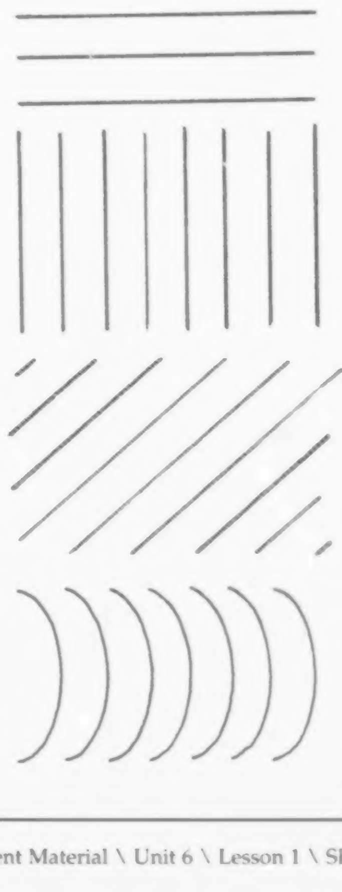
PARALLEL LINES

3. Parallel lines are an equal distance apart at all points along their length.

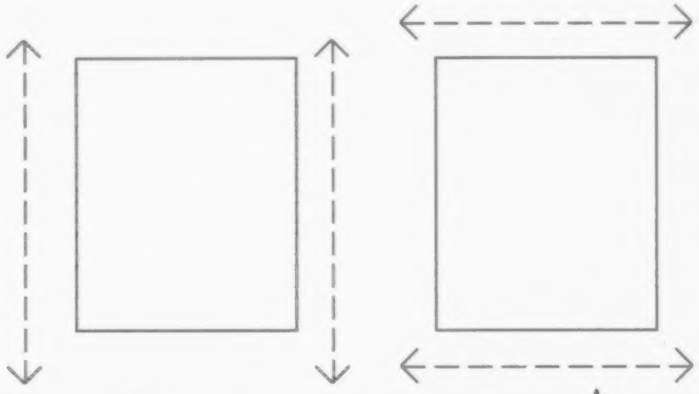
Now the plot thickens; hang in there. It will all make sense in due time.

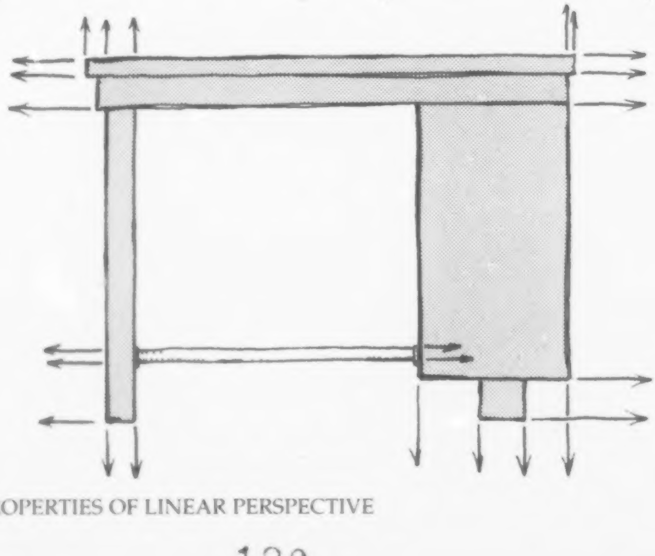


Parallel lines can be horizontal, vertical, diagonal, or curved.



Parallel lines can also refer to lines that represent the edges of objects, illustrated below in the book and the desk.

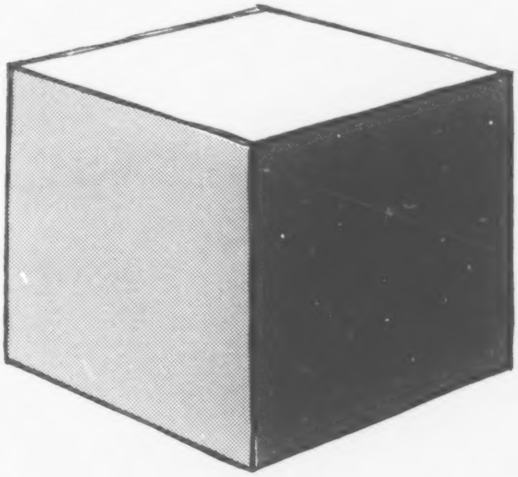


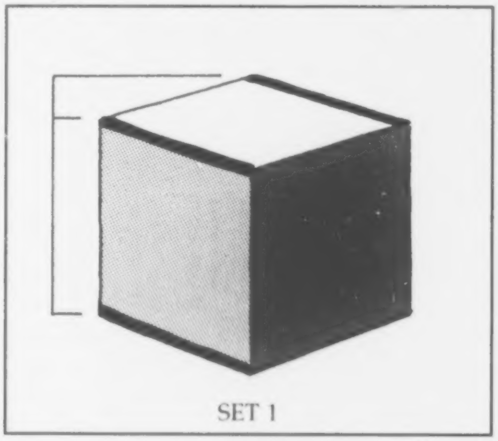


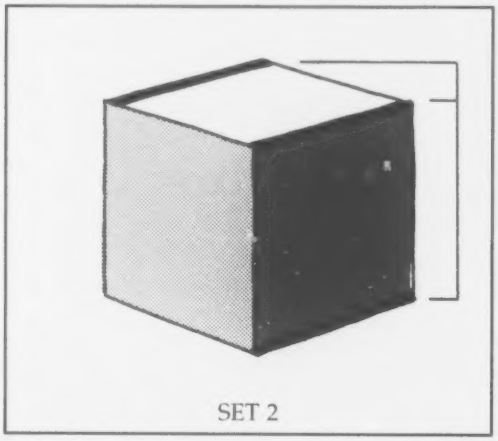
SETS OF PARALLEL LINES

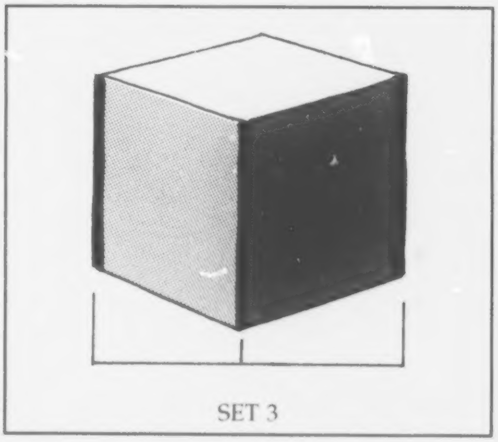
4. Different sets of parallel lines can exist within one object.

A cube has three sets of parallel lines.
The illustration at the right shows the three sets.

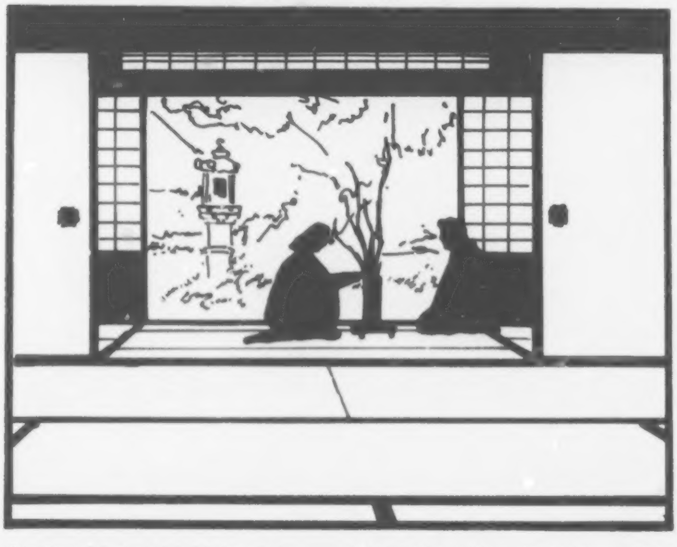



SET 1


SET 2

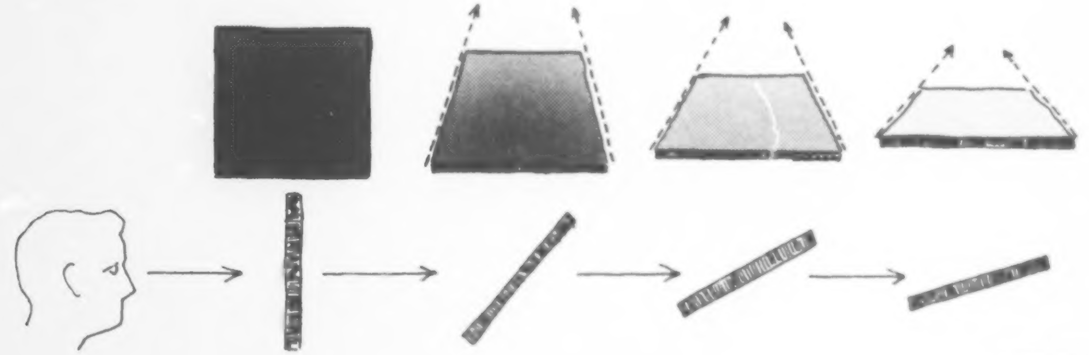

SET 3

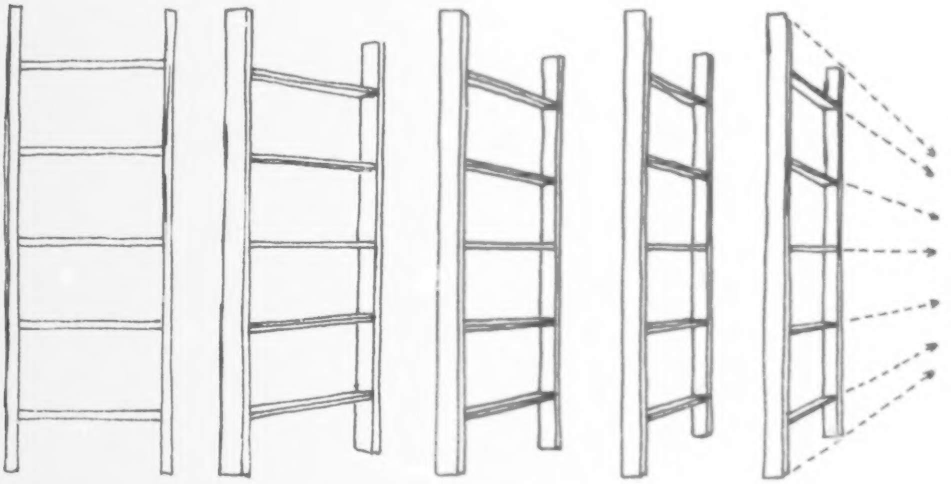
Different sets of parallel lines can also exist with many objects. In the illustration of the room, one set of parallel lines is shown with heavy lines on the edges of the walls, rug, door, and picture. Where are the other sets of parallel lines in this room?



PARALLEL LINES CONVERGE

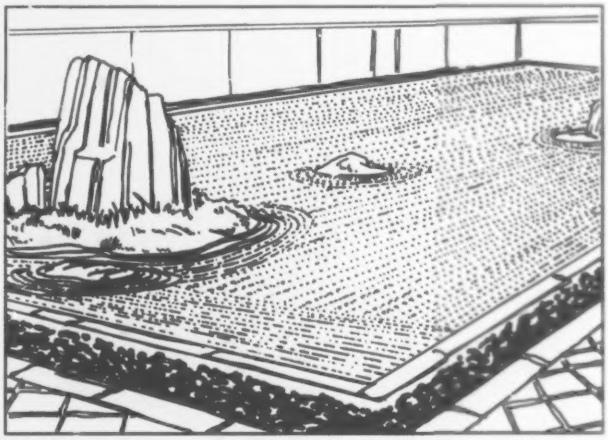
5. Parallel lines appear to converge as they recede (or extend) into the distance. The illustrations below show the surface of an object tilting away from the viewer and toward the horizon. As the surface tips or turns toward the horizon, one set of parallel lines appear to converge.



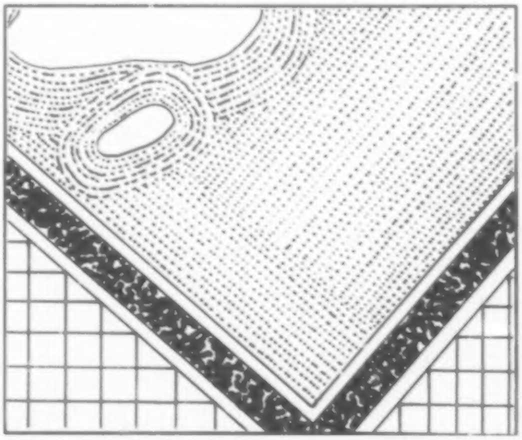


Even if the lines seem to come together—if you could walk two miles into the picture and measure how far apart the lines were, it would be the same as they are up close.

The lines in the Japanese garden are parallel, but as they recede into the distance, they appear to converge.

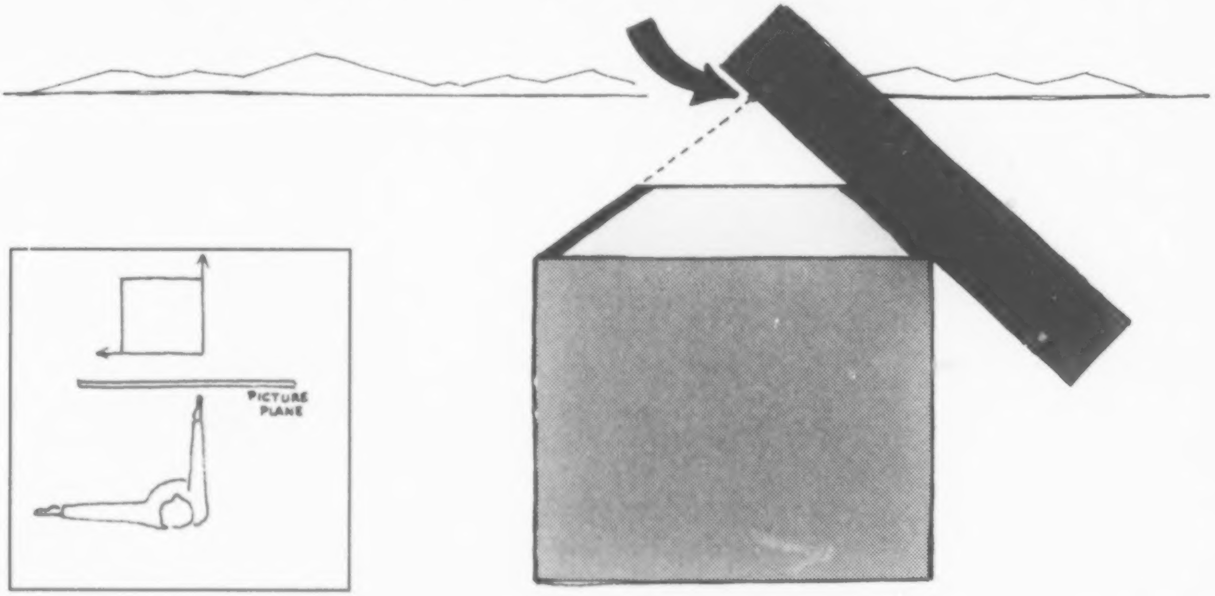


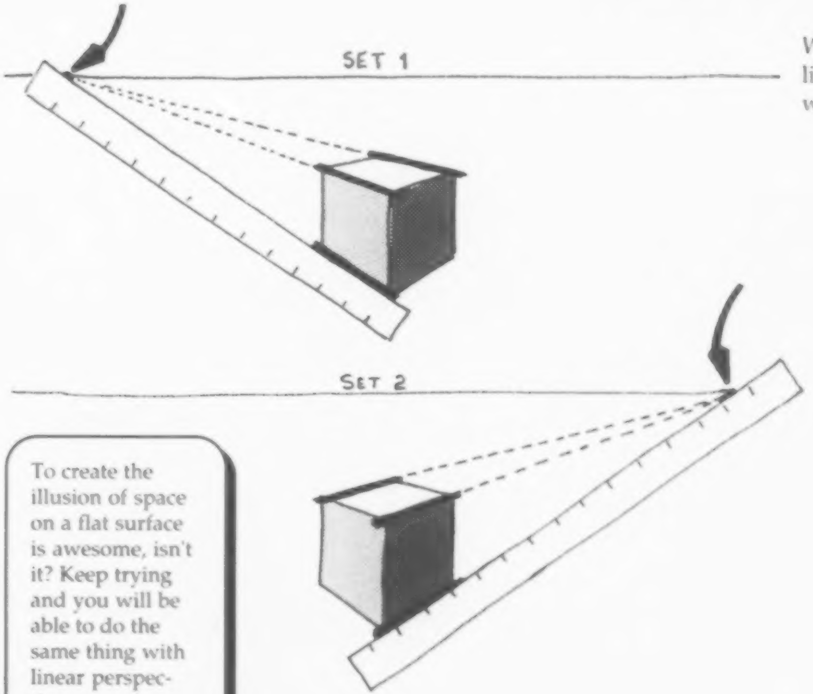
TOP VIEW OF GARDEN
Lines do not converge.



VANISHING POINT

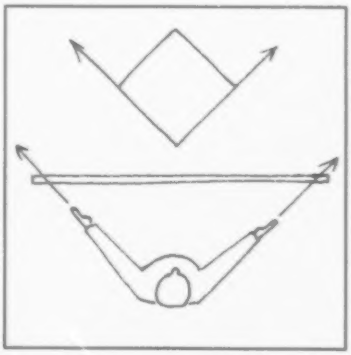
6. Parallel lines that recede, or extend, into the distance and are parallel to the ground will appear to converge (meet) at a single point on the horizon line. This point, where lines or edges appear to vanish, is called a vanishing point. The illustration below shows the top surface of a box extended toward the horizon and the converging lines meeting at a single vanishing point.





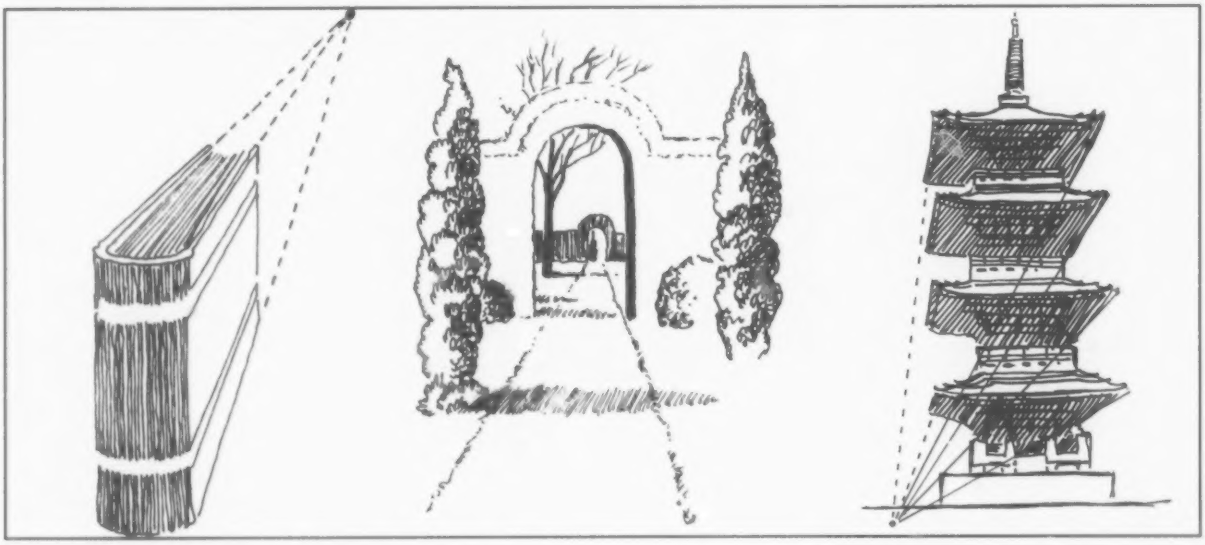
When there are two sets of parallel lines that appear to converge, there will be two vanishing points.

To create the illusion of space on a flat surface is awesome, isn't it? Keep trying and you will be able to do the same thing with linear perspective.

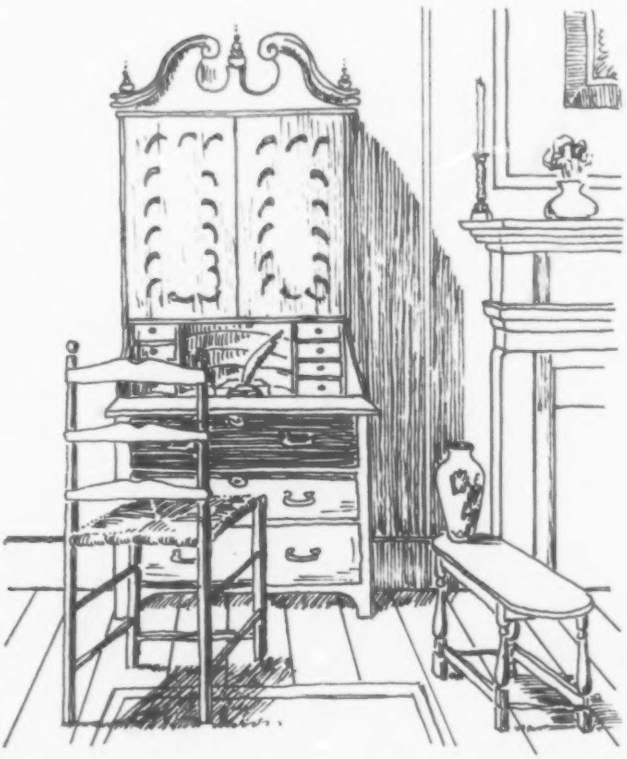


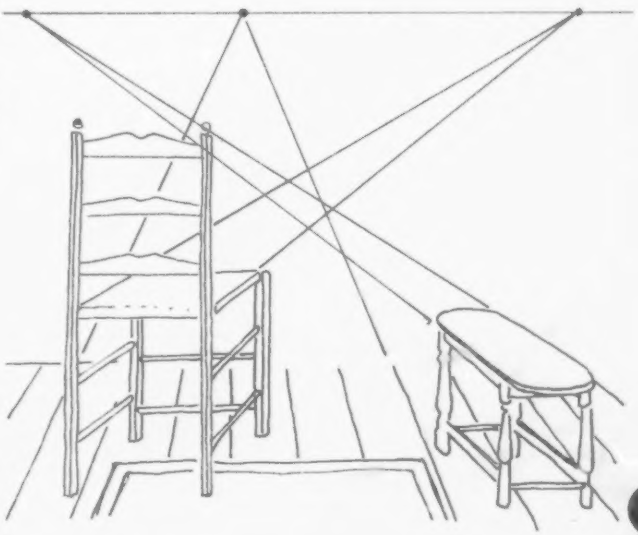
VANISHING POINT

The examples below show converging parallel lines that meet at a vanishing point. Notice what happens when the sides of objects are extended—they converge at a vanishing point. Parallel edges of objects vanish at a point on the horizon when they are parallel to the ground.



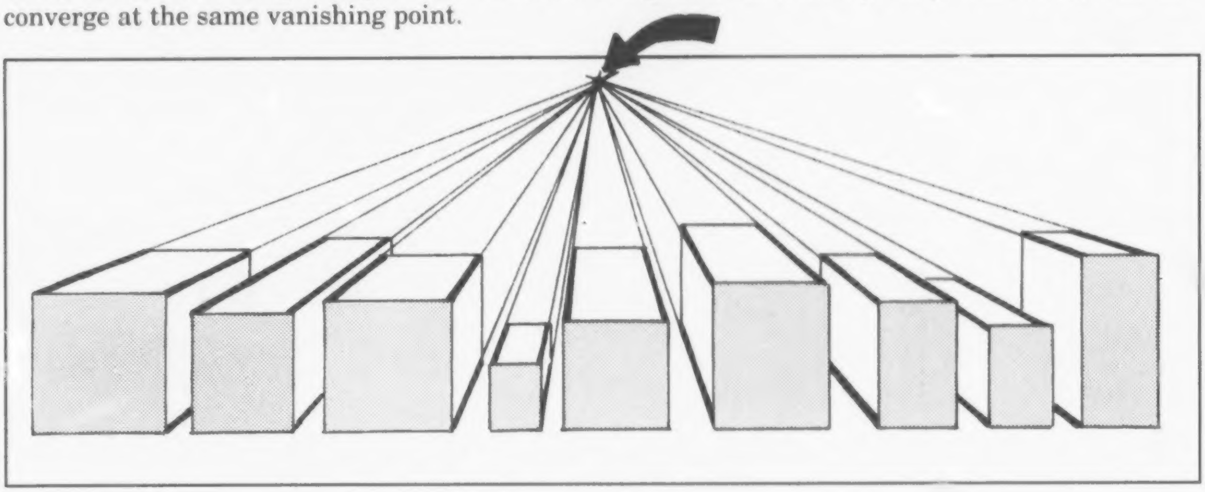
Understanding linear perspective can help solve a lot of drawing problems. Once you get a few simple ideas down pat, you will be able to do the same things. Keep up the good work.





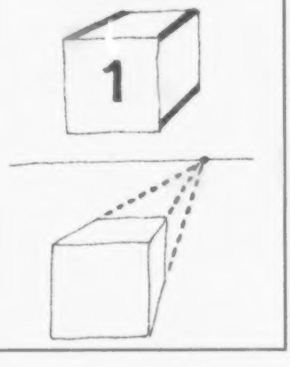
ALL PARALLEL LINES CONVERGE AT A SINGLE POINT

7. No matter how many straight lines there are in a given scene, if they are parallel, they will all converge at the same vanishing point.

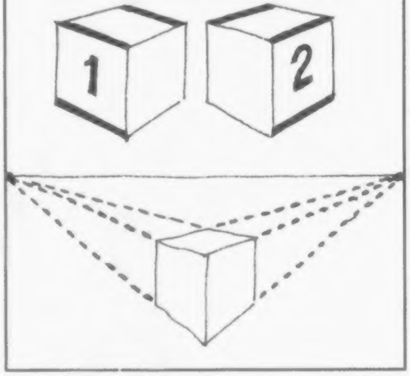


Because objects, such as cubes, have several sets of parallel lines, depending on our view, we may see several vanishing points. Notice the cube illustrated below. Depending on where it is viewed from, we can see one, two, or three vanishing points.

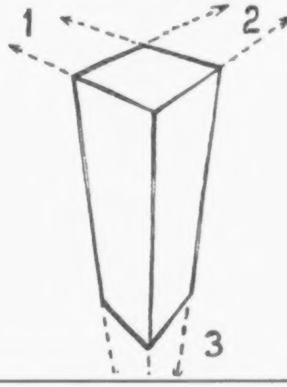
When looking at the front of a box, one set of parallel lines will converge to a vanishing point.

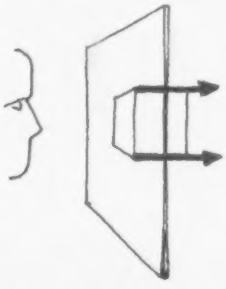


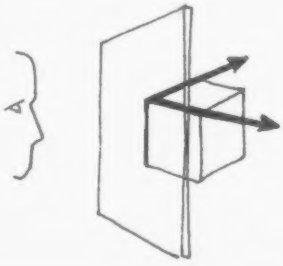
When looking at a box from a three-quarter view, there can be two sets of parallel lines converging to vanishing points.

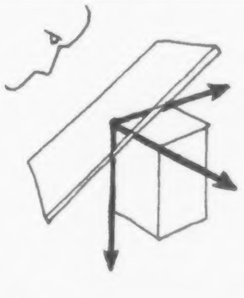


When looking at a box from a foreshortened view, there can be three sets of lines converging to vanishing points.





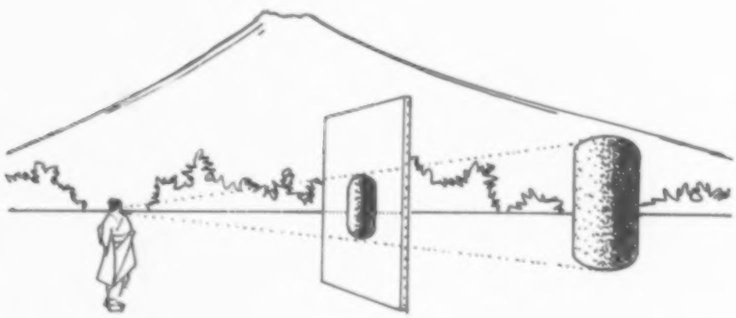




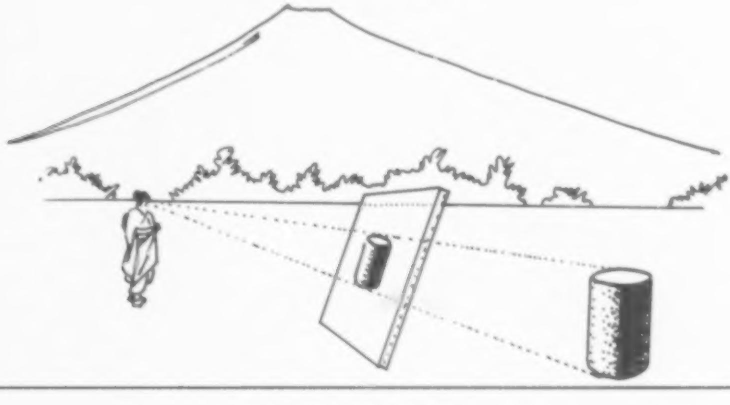
OBJECTS ABOVE OR BELOW THE HORIZON LINE

8. When looking at an object at eye level, the top and bottom surfaces of the object are usually not seen. When looking at an object that is below eye level, the top surface is visible (the bottom cannot be seen). When looking at an object that is above eye level, the bottom is visible (the top cannot be seen).

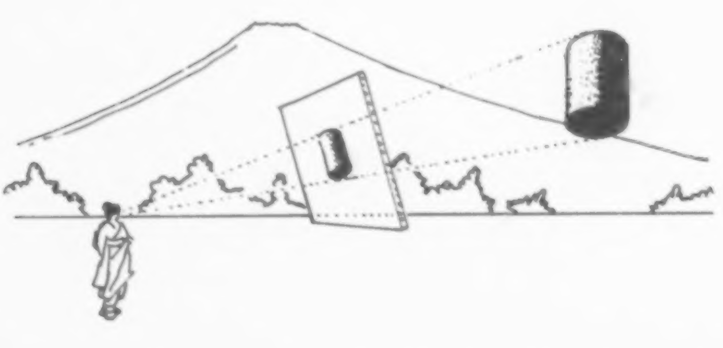
EYE LEVEL

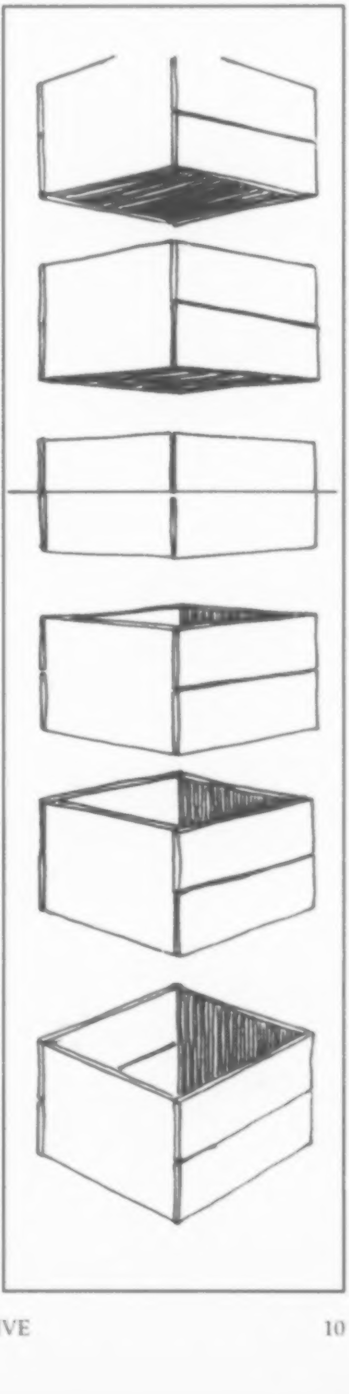


BELOW EYE LEVEL



ABOVE EYE LEVEL

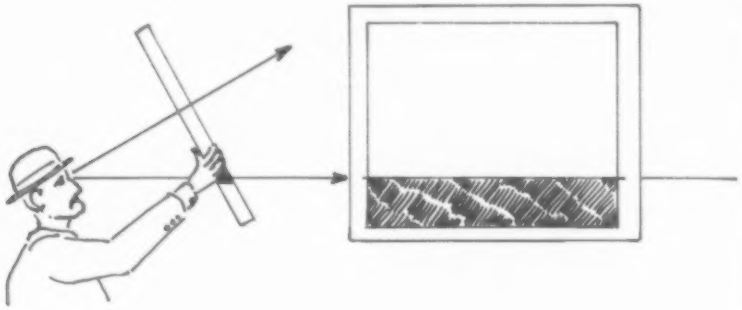


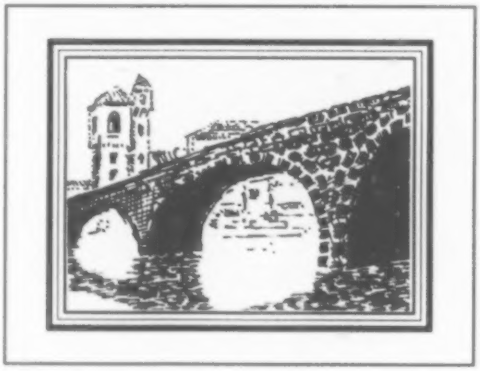


PLACEMENT OF THE HORIZON LINE

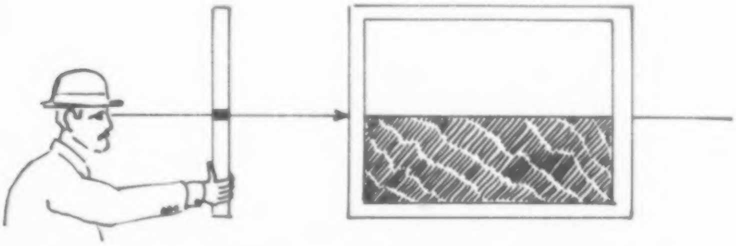
9. The horizon line can be at different locations in the picture plane, depending on whether the viewer is looking up or down at an object.

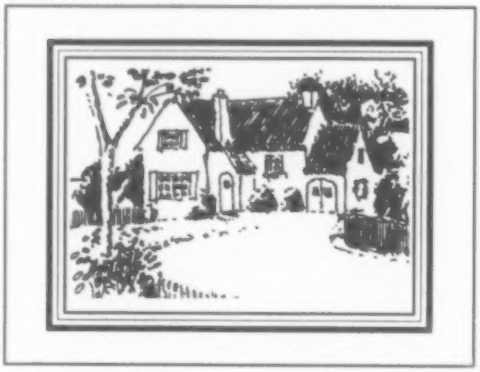
Imagine the picture plane being a piece of glass that is positioned in front of the viewer and perpendicular to the line of sight. When the head tilts up to look at a subject, the "glass" (picture plane) tilts up as well. When this happens the horizon line appears lower in the picture plane. (There is more sky visible than ground.)



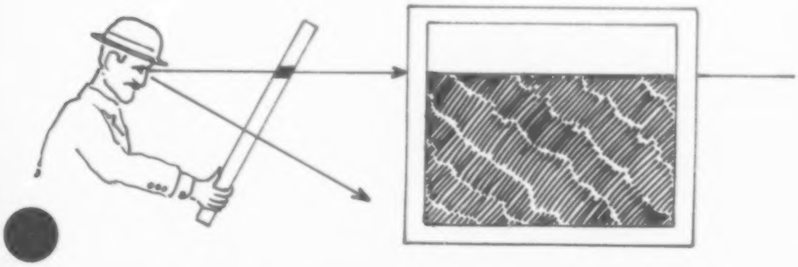


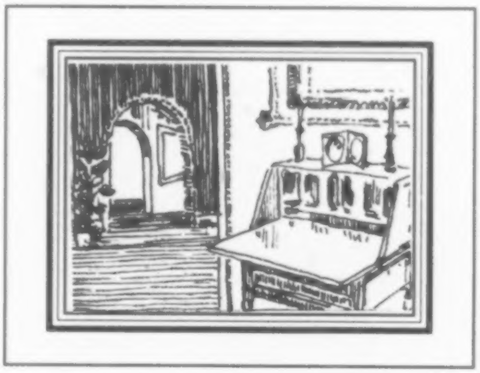
When looking straight ahead at a subject, the "glass" (picture plane) is vertical and the horizon is near the center of the picture plane. (There is about as much sky visible as there is ground.)





When looking down at a subject, the "glass" (picture plane) is tilted down which places the horizon line higher in the picture plane. (There is more ground visible than sky.)

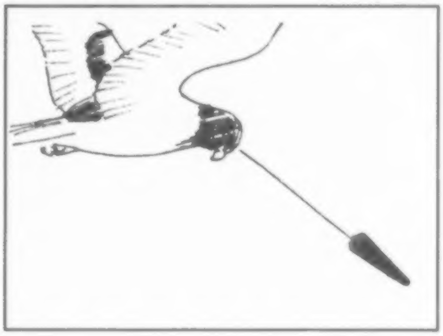


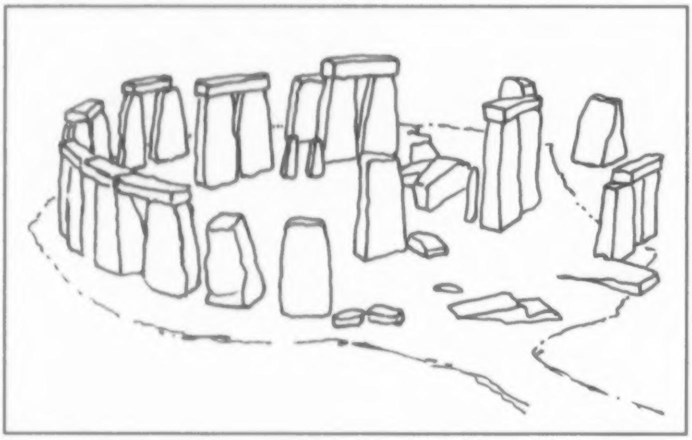


POSITION OF THE VIEWER

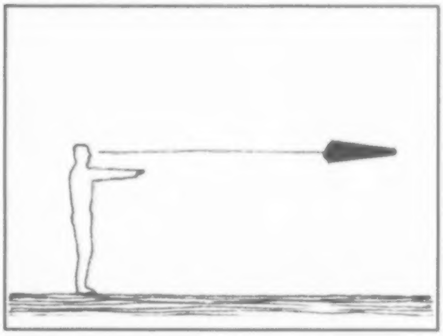
10. Certain terms are used to explain the position of the viewer in relation to the subject. A bird's-eye view suggests that the viewer is high above the ground and looking down at a subject. The normal view suggests that the viewer is looking straight ahead while standing on the ground. The worm's-eye view suggests that the viewer is near to the ground, if not lying on the ground.

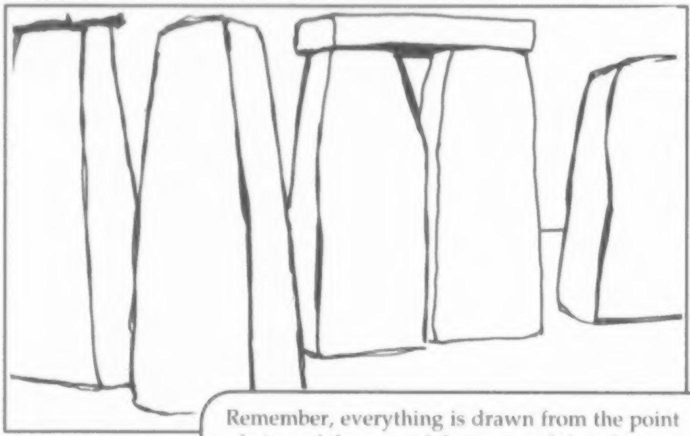
BIRD'S-EYE VIEW





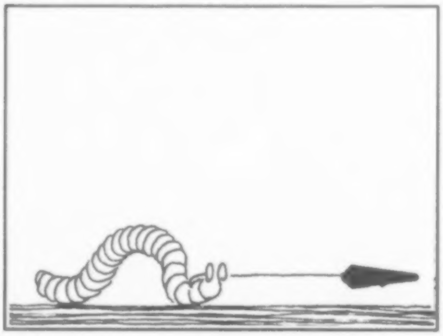
NORMAL VIEW

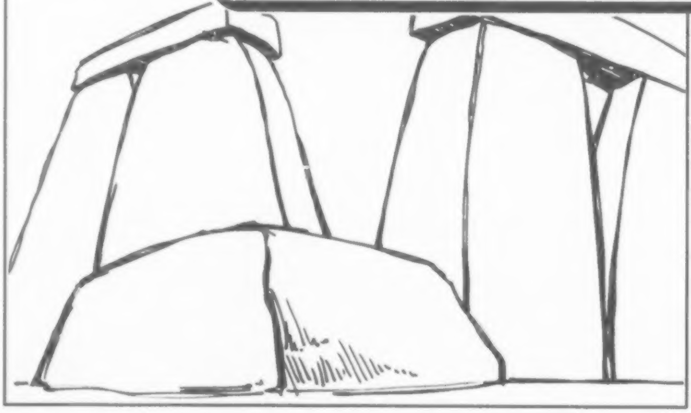




Remember, everything is drawn from the point of view of the eyes of the person doing the drawing. The artist can be anyplace, right?

WORM'S-EYE VIEW

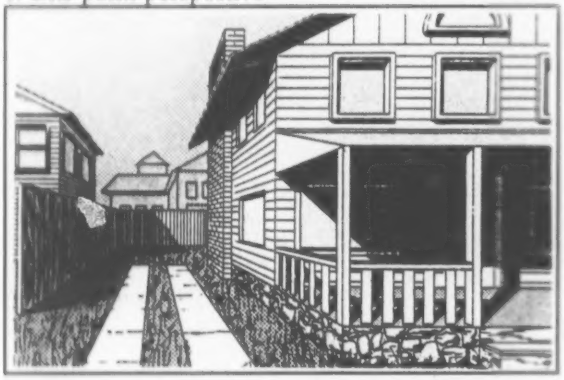




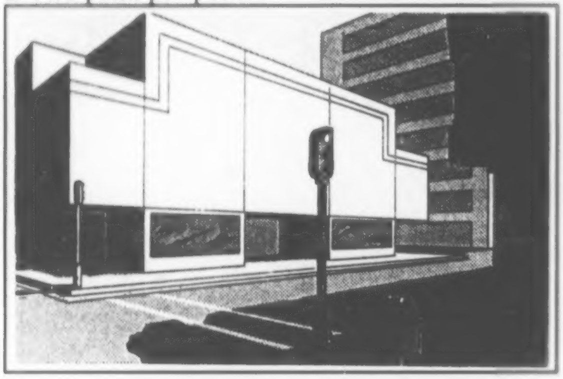
TYPES OF LINEAR PERSPECTIVE

Linear perspective is the system of using a horizon line and vanishing points to create the illusion of three-dimensional forms. There are several systems of linear perspective. The following illustrations show six different types of linear perspective: 1. one-point, 2. measuring-point, 3. two-point, 4. three-point, 5. isometric, and 6. curvilinear.

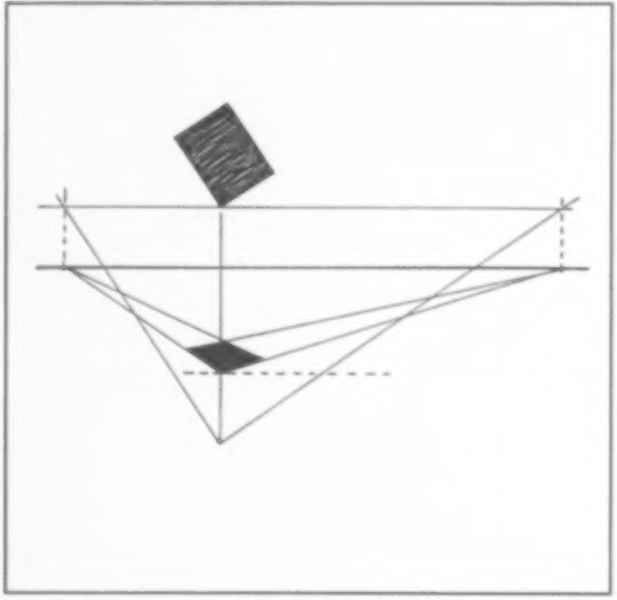
1. One-point perspective



2. Two-point perspective

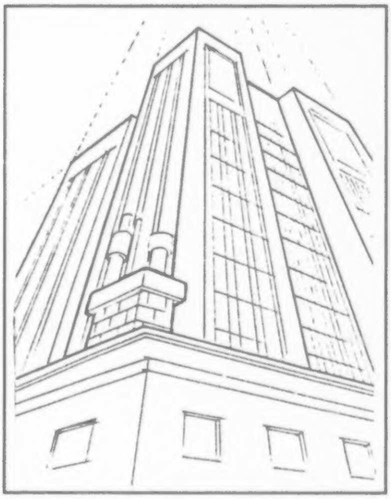


3. Measuring-point perspective

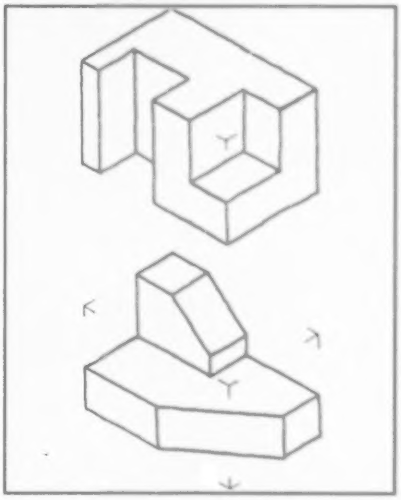


Freehand drawing is more than just guessing. It takes a lot of practice to draw so that it looks easy. Every person who draws well has had to do the same thing. Keep practicing.

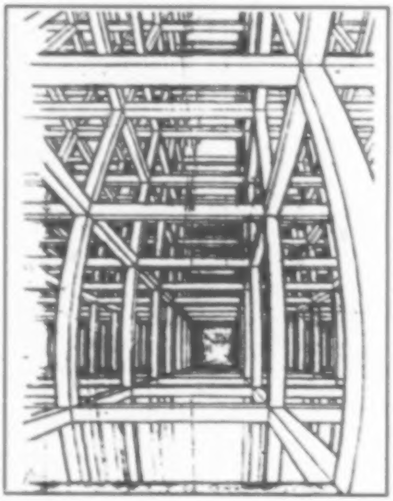
4. Three-point perspective



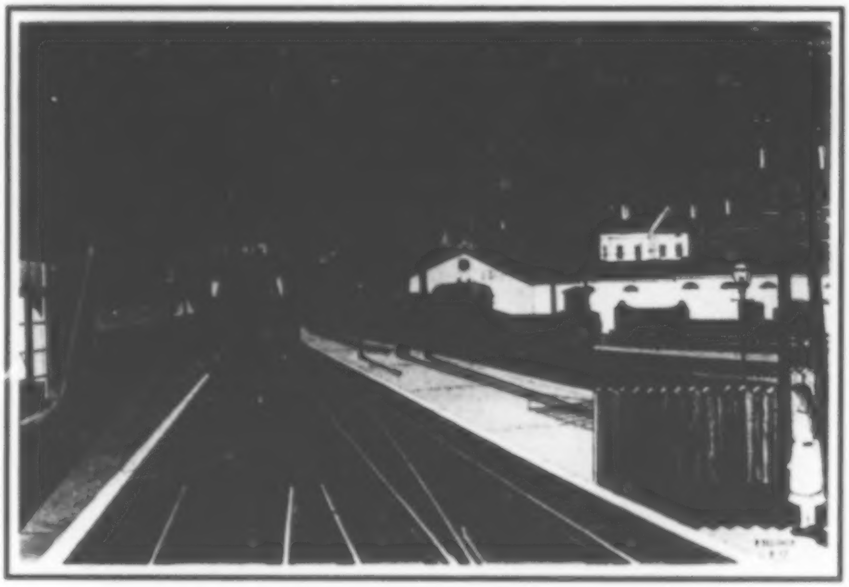
5. Isometric perspective



5. Curvilinear perspective



HOW MASTERS USED LINEAR PERSPECTIVE



GENERAL INFORMATION

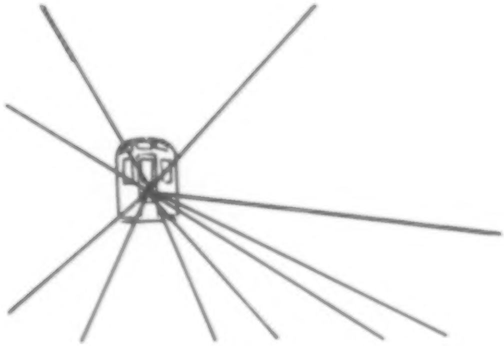
Trains de Soir (Tra DOO-SWA) by Paul Delvaux (PAHL DEL-voh) 1897 -

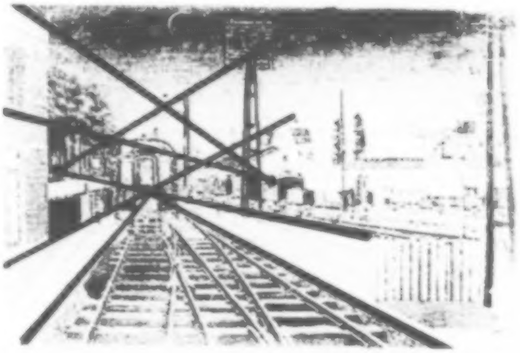
Paul Delvaux was a Surrealist painter born in Antheit-lex-Huy, Belgium. He trained at the Royal Academy in Brussels. Early in his career, he was also influenced by de Smet and Permeke. At this time he painted mainly portraits, landscapes, and seascapes. These paintings were in a kind of expressionistic realism. He continued in this style until about 1935, when he became acquainted with the Surrealistic works of de Chirico and his Belgian counterpart, Magritte. He liked what he saw and decided to abandon his old style for it.

STYLE AND WORKS

Surrealism is a style that originated in this country. It combines the creative aspect of abstract art and the realism of realistic art. The objects, real or imaginary, appear to be real; but part or all of the painting is fantasy. Dali painted in this style, showing such things as clocks melting in the desert, and Magritte painted things such as rocks suspended in the sky. This was the style that attracted the eye of Paul Delvaux in 1935 and to which he dedicated the remainder of his life.

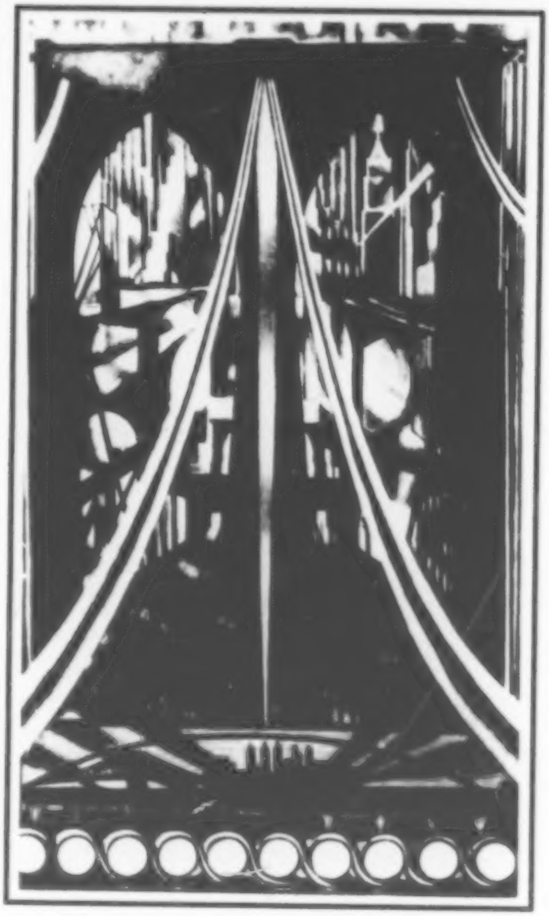
Delvaux's paintings were usually of dreamlike worlds of fantasy, usually inhabited by pretty female figures. He often included himself in these scenes. The paintings appear real and are enhanced with an enormous amount of detail.



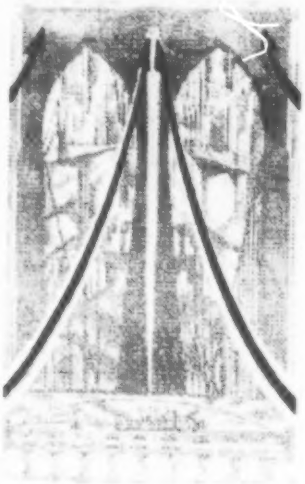


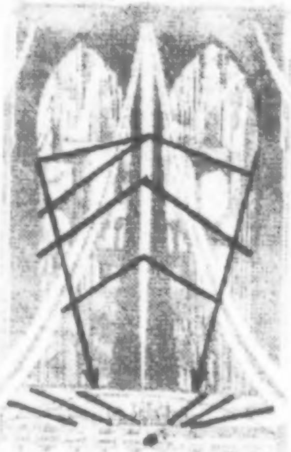
At first glance this picture appears to be a correct use of linear perspective. Parallel lines converge to a vanishing point beyond the train and size relationships appear to be accurate. A closer look reveals that there are inconsistencies in the converging lines. The lines in the building do not converge at one point and the lines used to draw the light poles are inconsistent. However, this may not be the result of his inability to use linear perspective. He was interested in surrealism and these "errors" help give the picture a feeling such as being in a dream.

HOW MASTERS USED LINEAR PERSPECTIVE



Stella is showing a multitude of views of the Brooklyn Bridge and multiple areas where lines converge. It is more abstract than Delvaux's but it still creates a powerful appearance of linear perspective. It is not a photographic view of the bridge but the use of perspective helps give the picture a great feeling of depth.





GENERAL INFORMATION

The Brooklyn Bridge by Joseph Stella 1880-1946

Joseph Stella, an American painter, was born and raised in Italy. He became a Futurist painter, making abstract paintings of moving lights and the hustle and bustle of big-city life.

HISTORY

Joseph Stella was born on June 13, 1880, in the small Italian town of Muro Lucano. He was the youngest of five sons of a lawyer. As a child, Joseph loved to draw. One of his first paintings, which showed the miracles of a local Catholic saint, was carried in a procession to the local church and hung in a place of honor.

Stella first studied art at the Art Students League in Chicago in 1897. After a year there, he won a scholarship for an additional year's study. In 1909 he returned to Italy for a visit and came in contact with the Italian Futurists. These painters used an abstract style to glorify the life and machinery of the industrial world. Stella was greatly intrigued by their work and returned to the United States to practice it himself.

STYLE AND WORKS

Stella is most famous for his paintings of the noisy, busy life of the big city. He kept a studio on 14th Street, because he loved the daily and constant procession of the people and autos.

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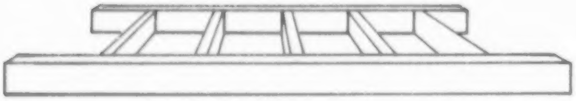
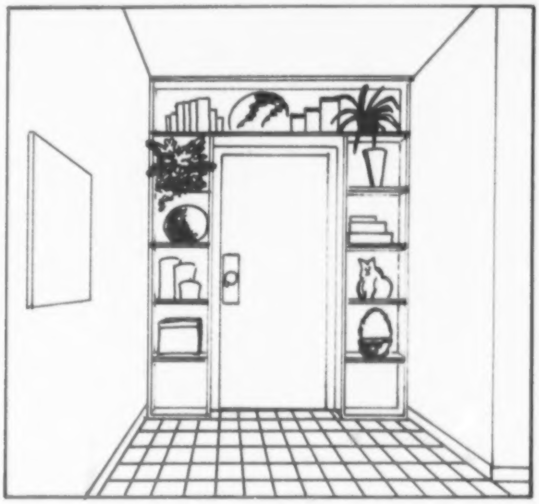
LINEAR PERSPECTIVE PRACTICE SHEET #1

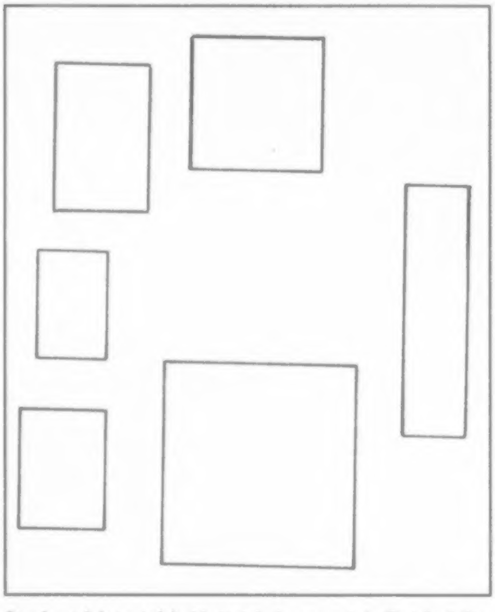
NAME ______________________ PERIOD ________ DATE ___________

Before you can draw a picture using linear perspective, you must identify a vanishing point for the picture. This exercise will help give you practice in locating a vanishing point in a picture. In each of the illustrations below, locate two or more converging parallel lines. Lightly draw dashed lines to the vanishing point. Draw a small dot to indicate where the vanishing point is located.

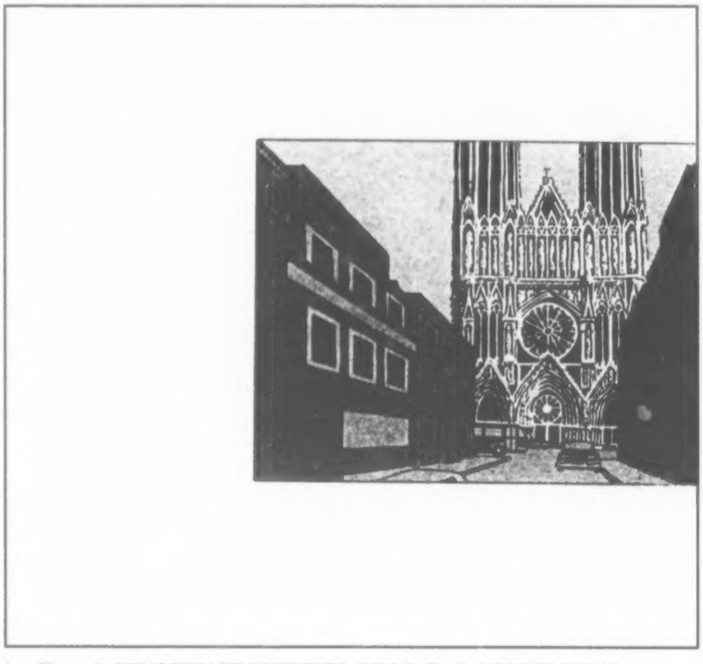




The facing surface of several boxes have been drawn in the illustration below. Draw the rest of the box by using the vanishing point. Draw a horizon line behind all the boxes afer all the boxes have been completely drawn.



Find the vanishing point in the picture below and complete the picture by drawing the rest of the building using linear perspective. Add windows, gables, storefronts, etc., similar to what is shown in the existing picture.



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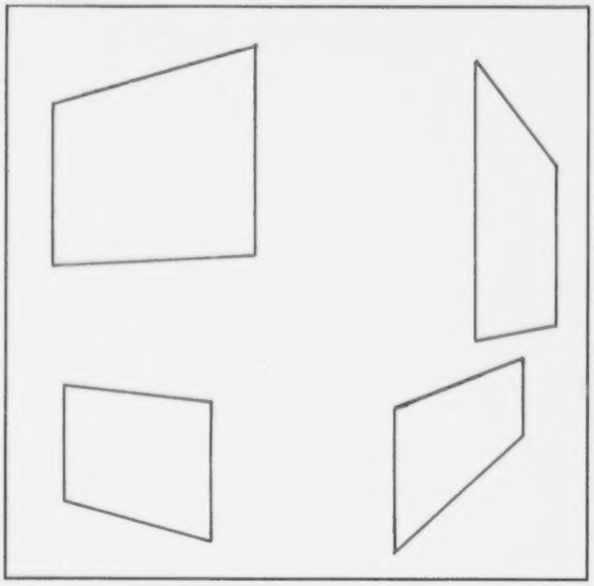
LINEAR PERSPECTIVE PRACTICE SHEET #2

NAME ______________________ PERIOD ______ DATE ________

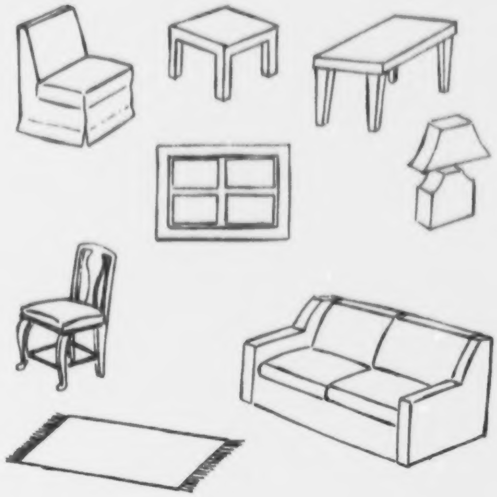
One side of several boxes have been drawn in the illustration below. Draw the rest of the boxes by using the vanishing points located in the left and right margins of the paper. Draw a horizon line behind all the boxes after all the boxes have been completed.



VP •

VP •

Use the objects illustrated below to draw a picture of a room in the box below. Establish a horizon line and either one or two vanishing points. Make sure the parallel lines converge to the vanishing points.



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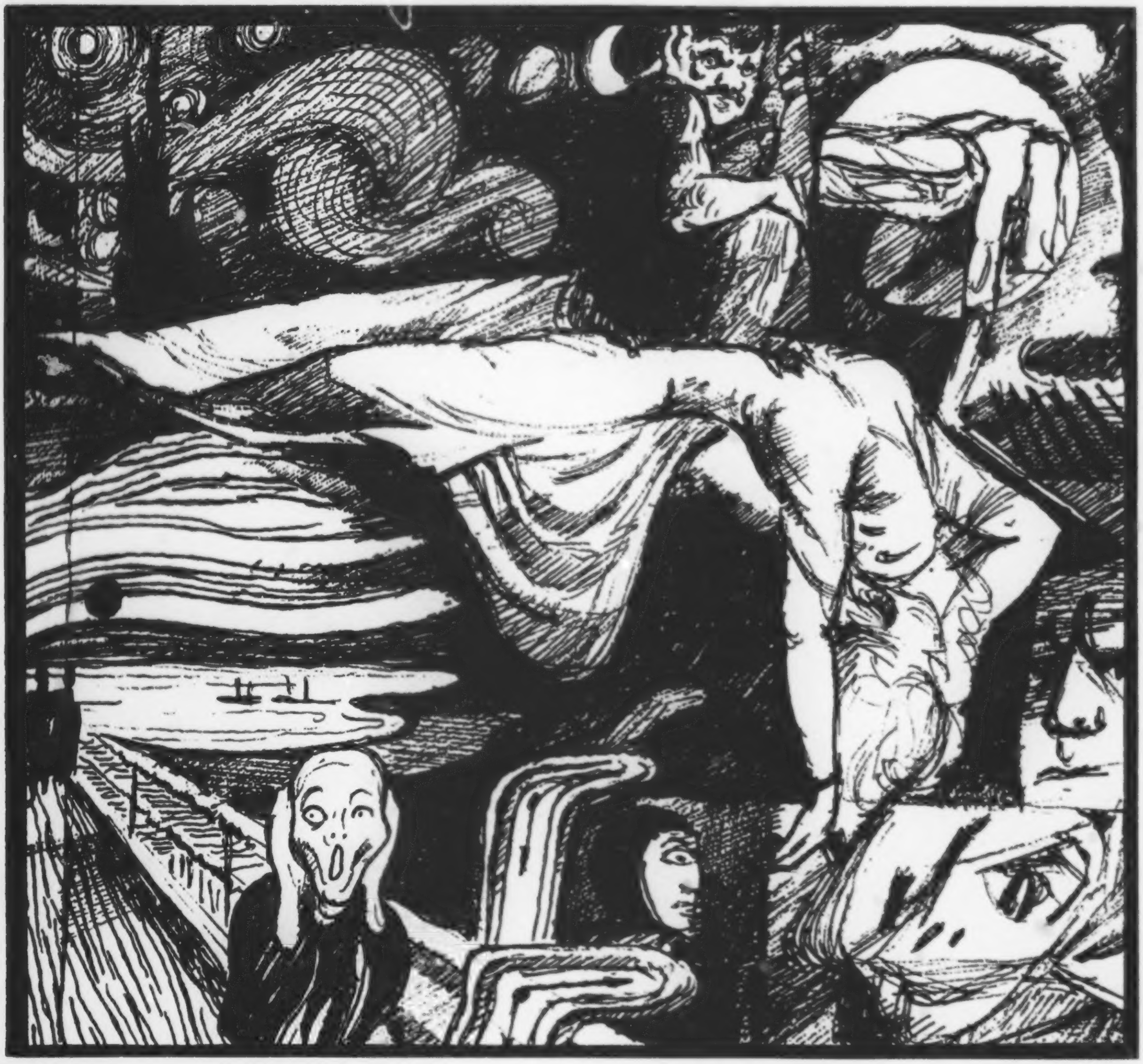
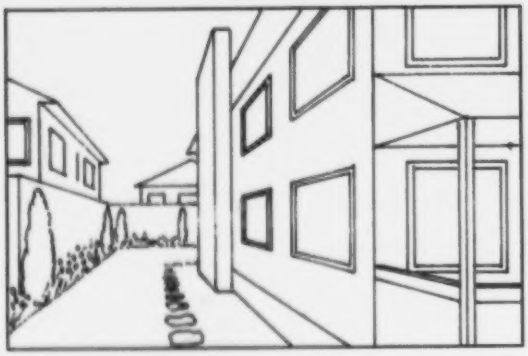
EXPRESSIVE PROPERTIES OF

LINEAR PERSPECTIVE

CONCEPT: Linear perspective has expressive potential and can portray ideas, moods, feelings, and values. Understanding the expressive properties of linear perspective can help to evaluate and appreciate works of art.

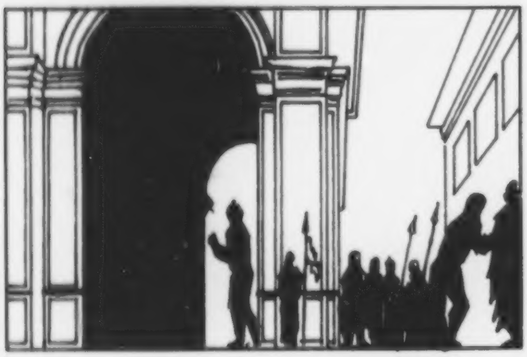


EXPRESSIVE PROPERTIES OF LINEAR PERSPECTIVE



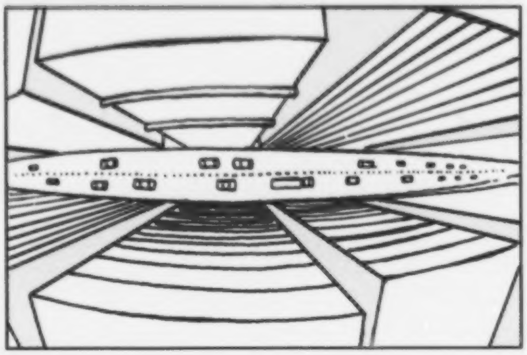
CORRECT PERSPECTIVE

· REALITY / Pictures that are drawn correctly with either one,- two,- or three-point perspective can create the appearance of reality. Things look as they should, resembling what we see in real life. Pictures that show correct perspective can suggest things such as normal, common, average, all is well, typical, or healthy.



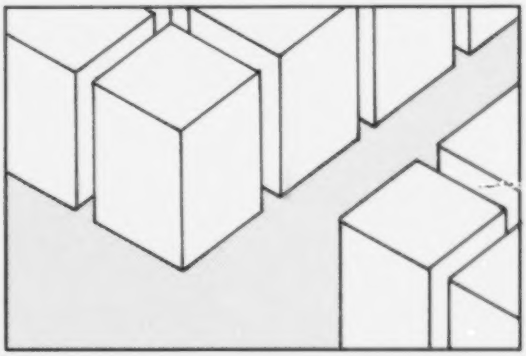
DRAMATIC PERSPECTIVE

· DRAMATIC / Viewing objects from unusual vantage points can create dramatic pictures. Pictures in which the vanishing point is near the edge of the picture plane, (top, bottom, side, or corner) can suggest things such as extreme, drama, excitement, enthusiasm, distress, anxiety, vertigo, or fear.



CURVALINEAR PERSPECTIVE

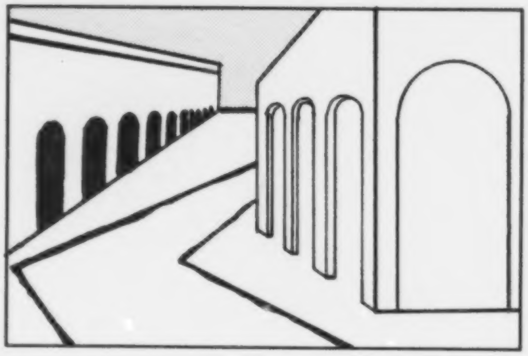
· DISTORTION, SEEING GREAT DISTANCES / The distortion that occurs when viewing objects with a wide-angle lens can create unusual visual feelings. We seldom notice this phenomenon with our eyes, yet it occurs frequently. Photographs taken with an extreme wide-angle lens tend to show curved perspective most dramatically. When artists use this devise in their pictures, it can suggest things such as grand, huge scale, wide open, broad vision, all-encompassing, vast, or great expanse. The world appears to diminish in scale, and lines appear to warp or twist in unusual ways. Curvalinear perspective can suggest things such as distortion, warping, or a slanted vision. Sometimes this kind of perspective is used to represent the future, space age, up-to-the-minute, or extremely modern.



ISOMETRIC PERSPECTIVE

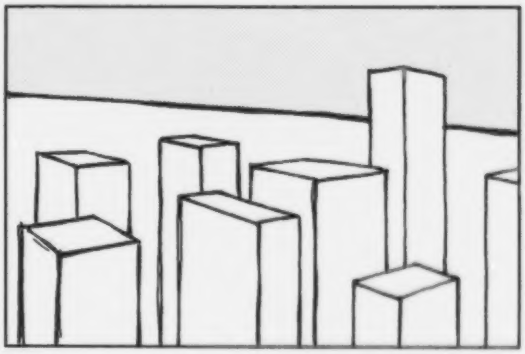
· MECHANICAL, UNUSUAL / Some artists use isometric perspective to show depth without the diminishing size of objects. Pictures that are drawn in isometric perspective can portray dimension yet they do not look realistic. They can appear unusual or abnormal. They may appear curious, strange, fantastic, or odd.

EXPRESSIVE PROPERTIES OF LINEAR PERSPECTIVE



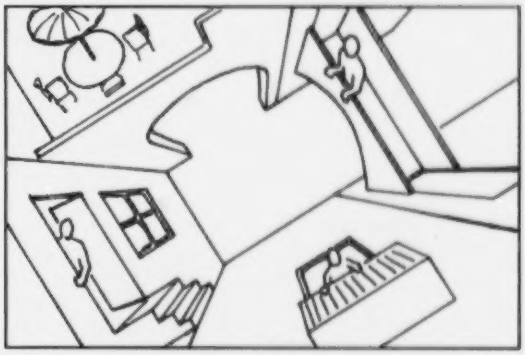
UNCOORDINATED VANISHING POINTS

· UNREAL / We get accustomed to seeing the parallel lines of buildings and other objects that are parallel to each other converge at a point somewhere on the horizon. Pictures where the parallel lines of objects do not converge on the horizon can suggest things such as a dream, a fantasy, surreal, unreal, or distorted.



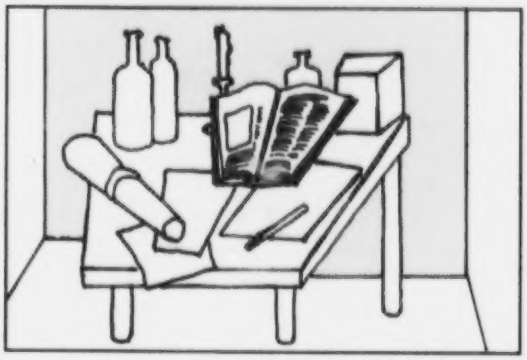
TILTING HORIZON LINES

· DISASTER / Disregarding the angles of inclined planes, the horizontal ground is always level--it never tilts. Pictures that contain a horizon line that tilts can appear disturbing. A picture like this can suggest being distorted, slipping, sinking, chaotic, confusion, upheaval, dreaming, or being unreal.



EXTRA VANISHING POINTS

· CONFUSING / We expect to see all the parallel lines for one object vanish at the same point. Pictures that contain objects where the parallel lines converge at several points (uncoordinated vanishing points) appear confusing. They can be baffling, confusing, a trick, a puzzle, or a mystery.



REVERSED PERSPECTIVE

· DISTORTED / The vanishing points for objects are seen behind, or to the side of them, never in front of them (behind the viewer). Vanishing points are always seen in the direction of our sight. Pictures that reverse perspective, that is, place the vanishing point in back of the viewer, can flatten the objects in the picture and make the picture appear disorienting. They look puzzling, reversed, backwards, flattened, non-dimensional, strange, weird, peculiar, unusual, or distorted.

ART CRITICISM PRACTICE SHEET

NAME ______ PERIOD ______ DATE ______
TITLE OF WORK ______ ARTIST ______

Select a painting by a master and describe its contents by completing the sentences below. Be as accurate as you can. Write statements that are factual and descriptive. Additional comments may be written on the back of the paper.

DESCRIPTION

People and objects

Shape

Space

Value

Size & Proportion

Line

Linear perspective

ANALYSIS

People and objects

Shape

Space

Value

Size & Proportion

Line

Linear perspective

INTERPRETATION

Describe the effect the elements have in the picture.

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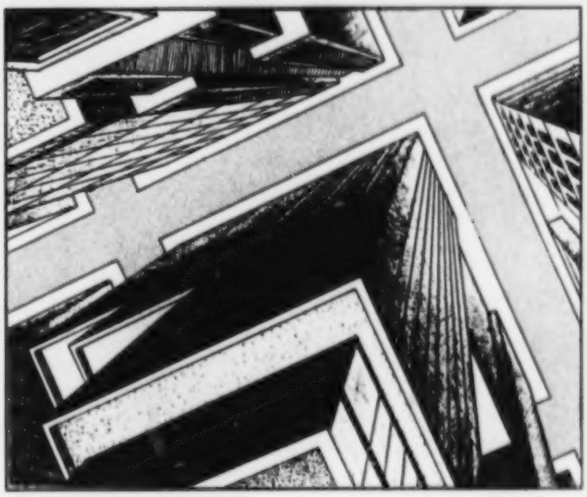
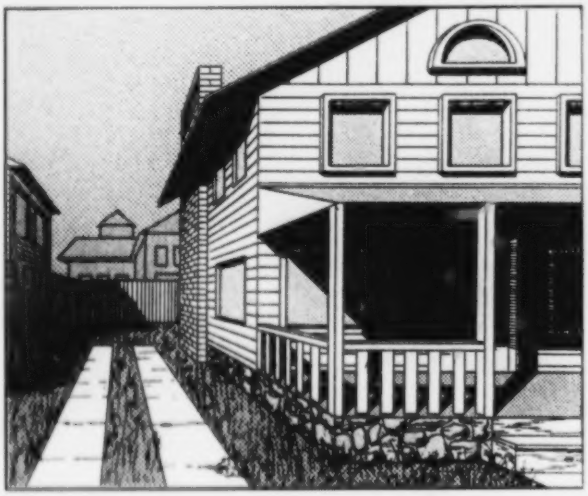
ART AESTHETICS PRACTICE SHEET

NAME ______________________________ PERIOD ______ DATE __________

PICTURE A



PICTURE B



Examine the two pictures illustrated above. If both artists intended to portray a feeling of depth and dimension in their picture, which one do you feel was more successful? Circle the letter on the first line below and explain your answer in the space provided. Additional comments may be written on the back of the paper.

Picture A. Picture B. ______________________________

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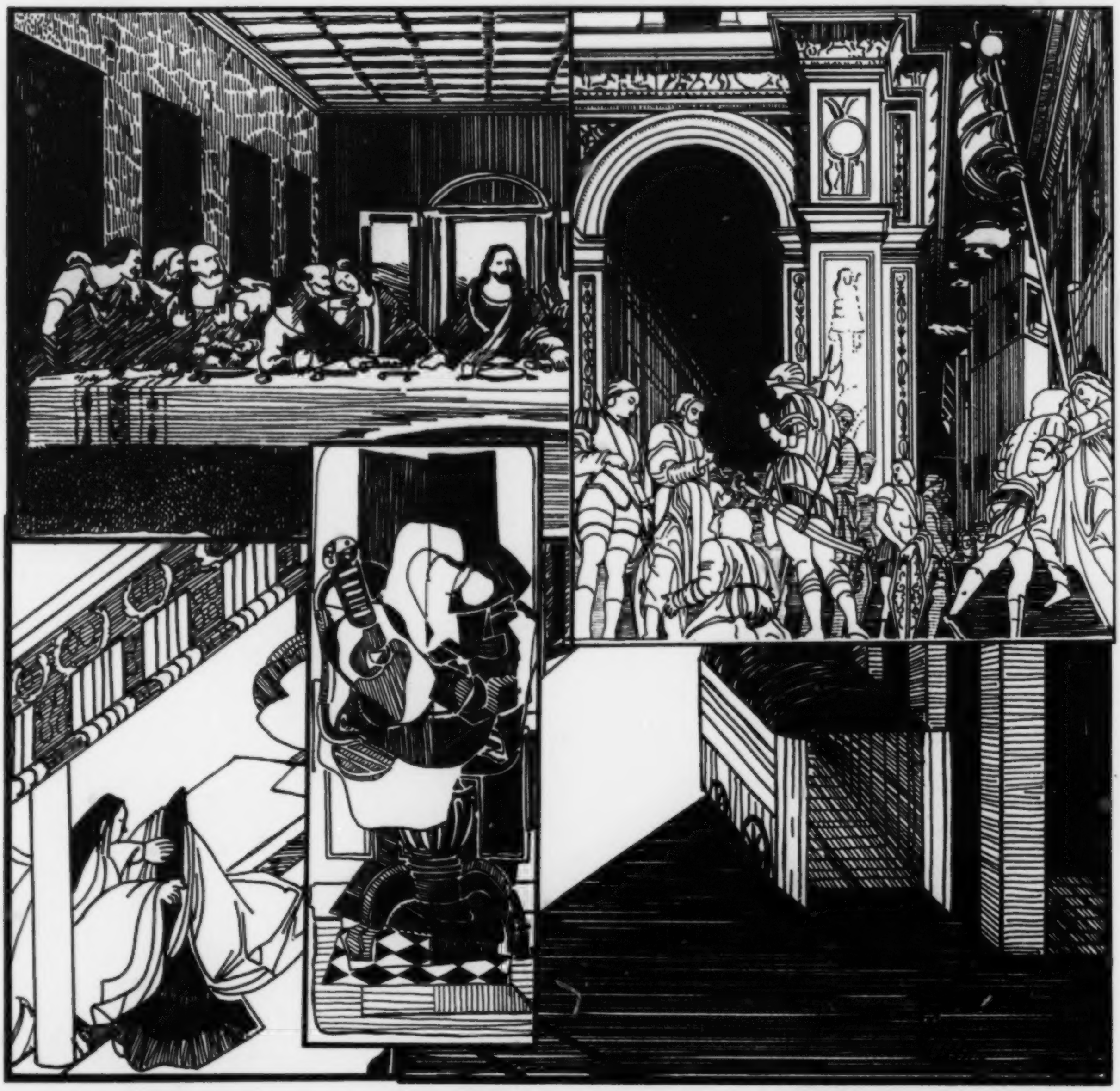
A HISTORICAL LOOK AT

LINEAR PERSPECTIVE

CONCEPT: Artists in most major art periods used linear perspective in their own way. How linear perspective has been used in an artwork can help identify a specific period of time, culture, or artistic style.



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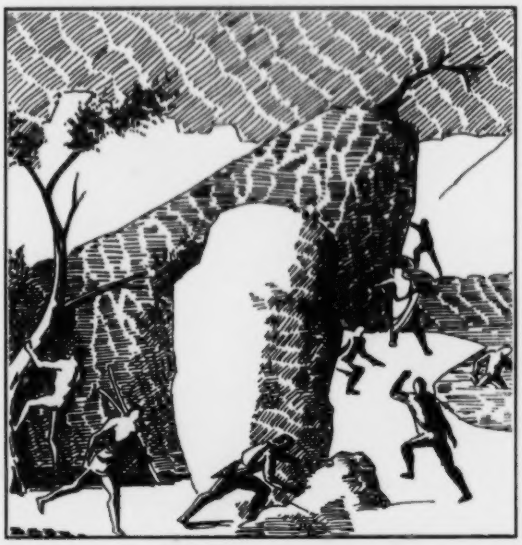
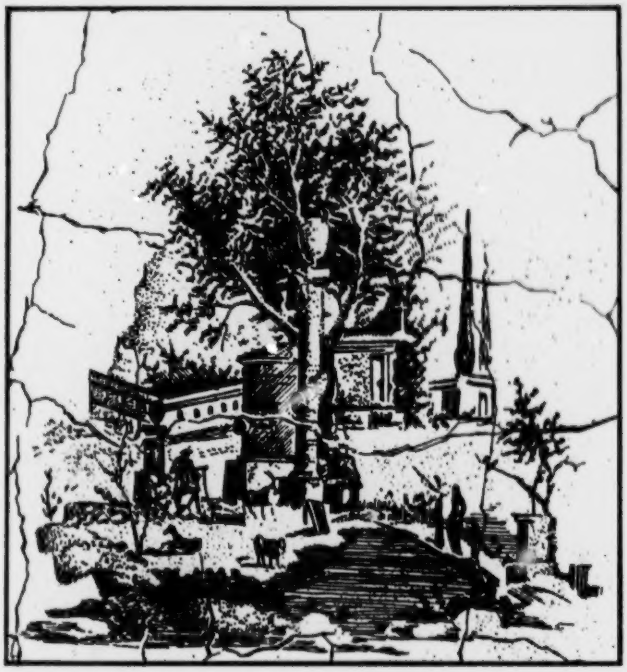
THE ANCIENT WORLD

ROMAN \ NO LINEAR PERSPECTIVE • Linear perspective was not known during the ancient world. The illustration at the right is a typical example of a picture from the Roman period. Roman artists created pictures that showed three-dimensional objects and that portrayed depth but they did not use linear perspective.



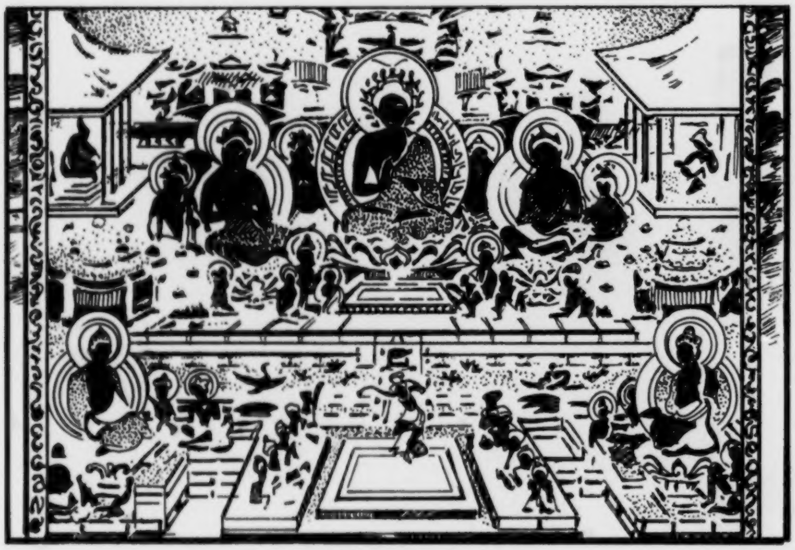
Ulysses in the Land of the Lestrygonians, late 1st century B.C.



From a wall painting from a villa at Boscotrecase, c. A.D. 1st century.

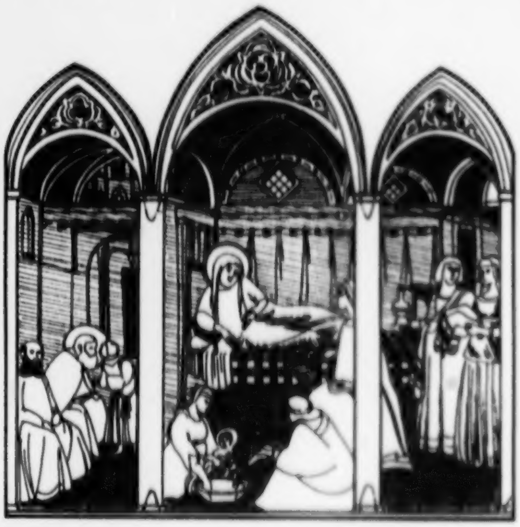
THE MIDDLE AGES

CHINA • A form of linear perspective has been found in some drawings from China, Japan, and Persia. Many of these pictures use a type of isometric perspective. Isometric perspective is a kind of linear perspective in which parallel lines do not converge to a single point in the picture plane. The illustrations on this page show typical examples of the Oriental use of linear perspective. This kind of linear perspective was in use by the Chinese during the ninth century, many years before Brunelleschi.

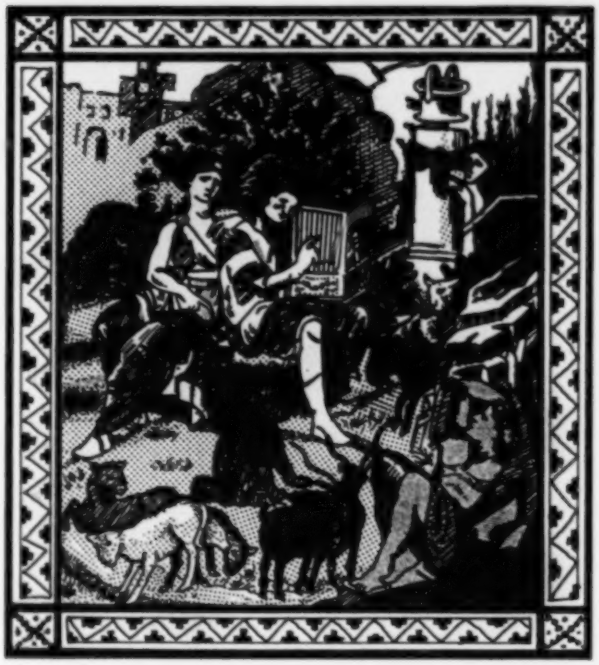


Paradise of Amitabha, 9th century.

EUROPE \ NO LINEAR PERSPECTIVE • The artists during the Middle Ages did not understand the principles of linear perspective. The feeling of three dimensions in the picture plane is created by overlapping forms and the use of size differences.

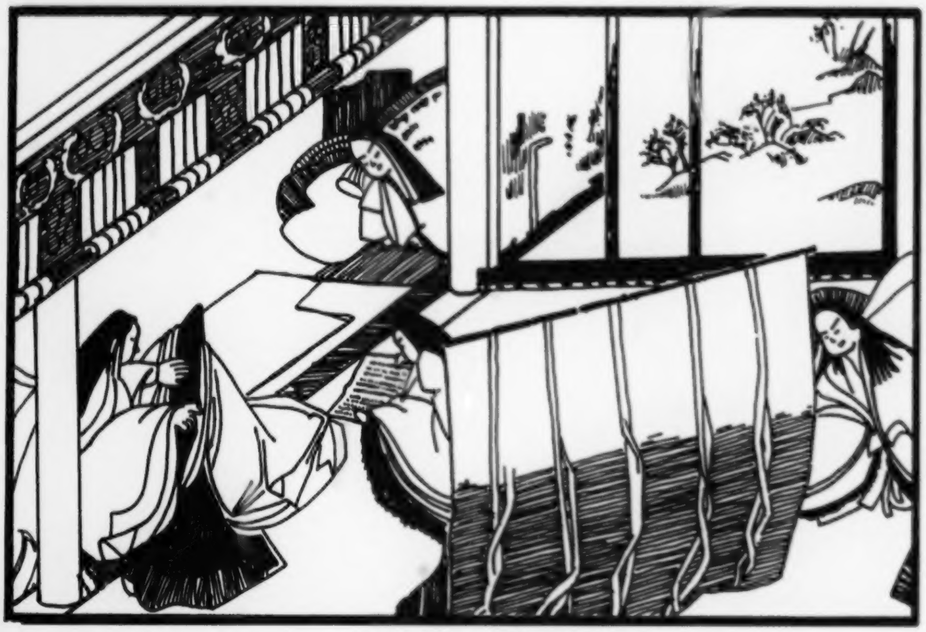


Duccio, *Annunciation of the Death of the Virgin*, 1309—1311.

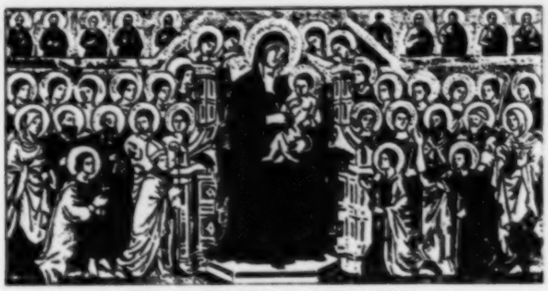


David Composing the Psalms from the *Paris Psalter*, c. 960.

JAPAN \ ISOMETRIC PERSPECTIVE • Oriental art has appealed to artists of many eras. One of the distinct characteristics of the artwork from Japan—as well as China—is the use of a particular kind of perspective. Oriental artists used isometric perspective in their pictures. Isometric perspective is a form of perspective where converging parallel lines do not meet at a vanishing point. Pictures with this kind of linear perspective can appear somewhat strange to people of other cultures. However, it is one of the things that makes Japanese art so interesting and unique.



The Tale of Genji, 12th century.



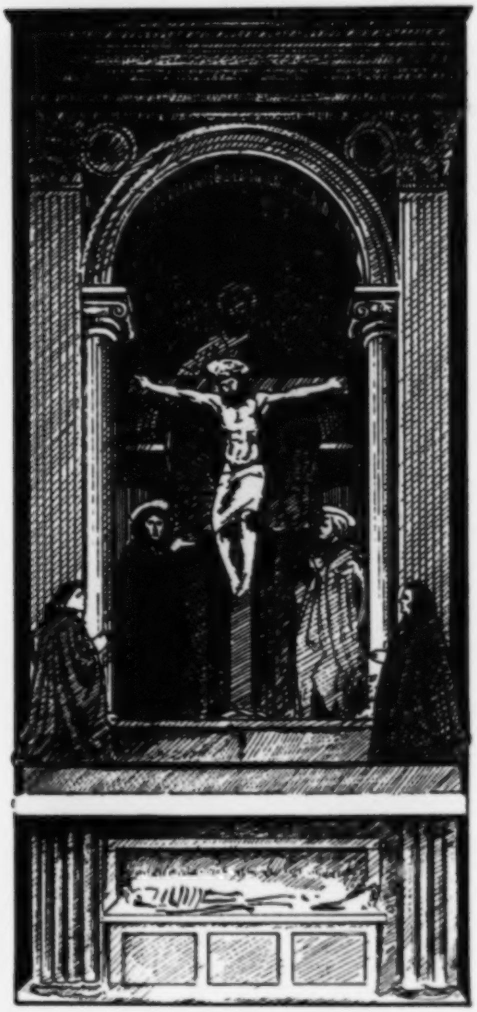
Duccio, *The Maestà*, 1308—1319.

EUROPE \ RELIGIOUS ROWS • During the Middle Ages a particular type of composition became popular in portraying religious icons. Many picture shows Mary, Christ, angels, and saints arranged in horizontal rows. Some of these pictures were part of larger structures called triptychs, built to be displayed in churches as part of religious ceremonies.

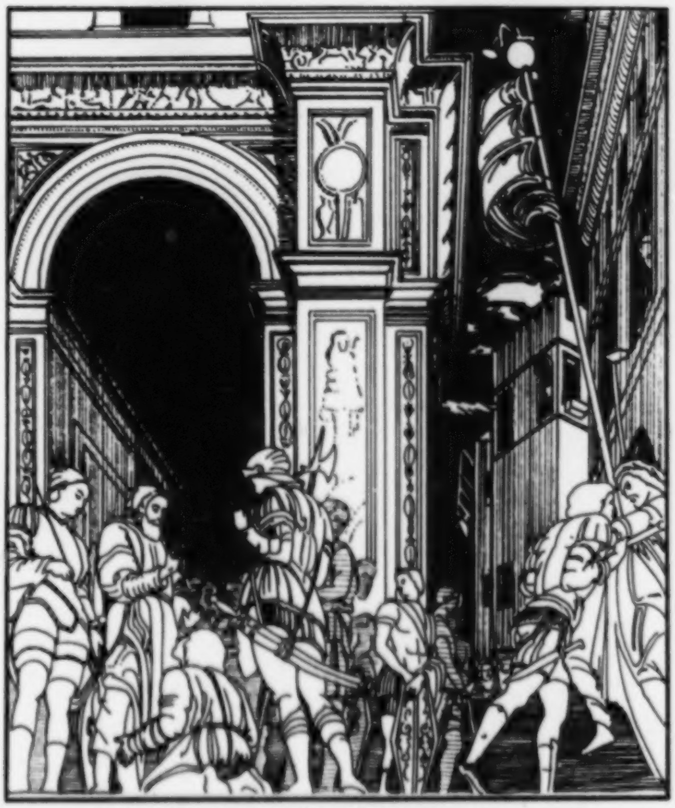
THE RENAISSANCE

EUROPE \ A NEW SCIENTIFIC DISCOVERY • The invention of the system of linear perspective is credited to an architect named Fillipo Brunelleschi (c. 1377-1446). The idea was adopted by the artists during the Renaissance and became one of the hallmarks of the period. Linear perspective was never used as extensively and as dramatically as during this period of time.

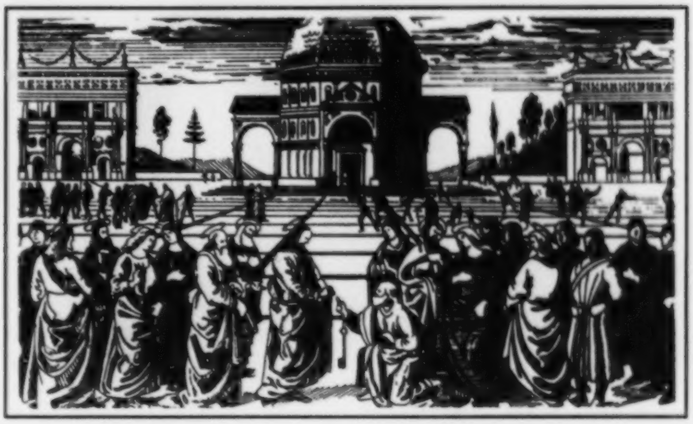
EUROPE \ DRAMATIC PERSPECTIVE • An artist by the name of Andrea Mantegna (1431-1506) used linear perspective in a dramatic way. He created pictures from unusual viewpoints by placing the vanishing point below the bottom of the picture plane. Rather than reproducing what is seen when looking parallel along the surface of the earth, he would view and paint subjects from oblique angles.



Masaccio, *The Holy Trinity*, c. 1428.



Andrea Mantegna, *St. James Led to Martyrdom*, c. 1455.



Perugino, *Christ Delivering the Keys of the Kingdom to St. Peter*, 1481—1483.

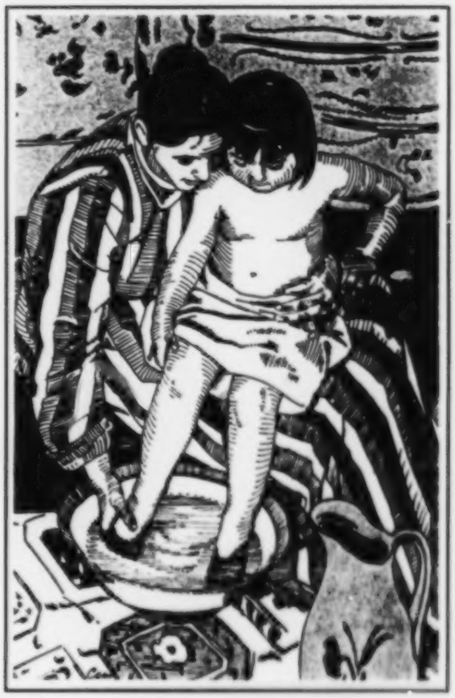
EUROPE \ ASSIMILATION OF LINEAR PERSPECTIVE • Old traditions in religious painting during the Middle Ages were blended with the new look of linear perspective during the Renaissance. Many older religious icons showed figures placed side by side in a horizontal arrangement. In the picture at the right painted by Pietro Perugino (c. 1450-1523), figures are lined up as they were in previous religious paintings, while the lines of linear perspective are seen as an independent "environment" in the middle ground. The artist had not yet learned to integrate the figures into the new system of linear perspective. The assimilating of these two concepts was achieved by many artists within several years after this work.

THE MODERN WORLD

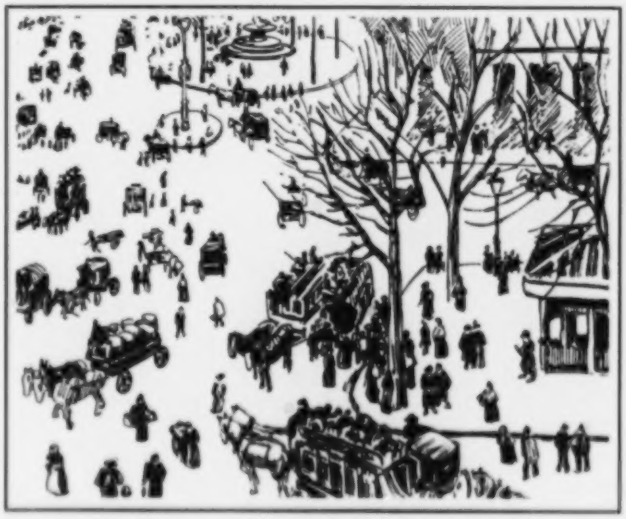
DIVERGENT LINEAR PERSPECTIVE

The modern world is the reservoir of all the knowledge of the past, linear perspective included. The principle of linear perspective has become an important part of the body of today's knowledge in the field of art. It is part of many art classes in secondary and higher education and is important in many related fields. Linear perspective is not used as dramatically in drawing and painting today as it was during the Renaissance. The art of the modern world is best described by its divergence.

EUROPE \ A DIFFERENT VIEWPOINT • Artists such as Camille Pissarro (1830-1903), Edgar Degas (1838-1917), and Mary Cassatt (1845-1926) began painting pictures from unusual viewpoints. Rather than reproducing what is seen when looking parallel along the surface of the earth, they would paint subjects from oblique angles. Many of these "field " paintings had no horizon line.

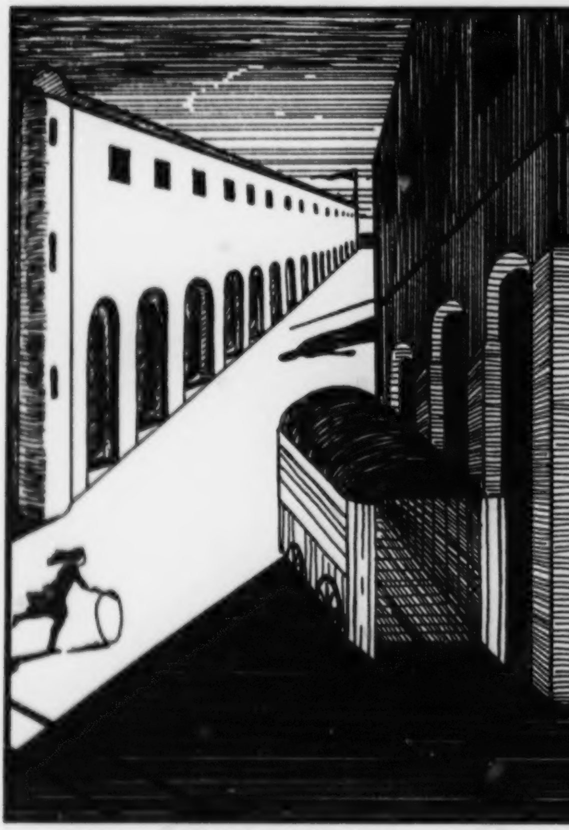


Mary Cassatt, *The Bath*, 1891.

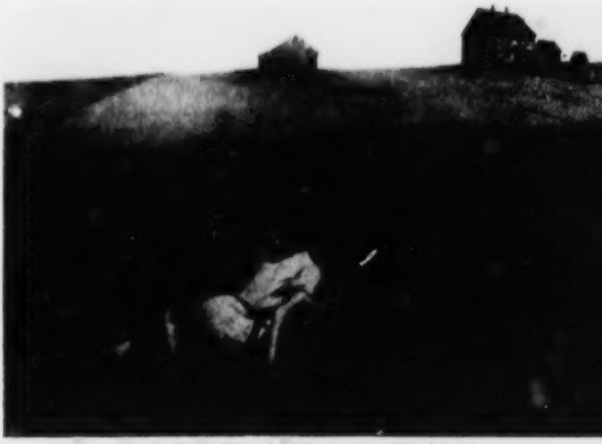


Camille Pissarro, *Place du Théâtre Francais*, 1895.

MULTIPLE VANISHING POINTS. A group of artist
surrealists created unusual pictures that have a natu
ance yet contain unnatural conditions. Giorgio de Ch
1978) used "dislocated" vanishing points in a picture t
unreal (surreal) pictures. Objects do not obey the law
tive; each object may have its own vanishing point and l
various places in the picture plane.

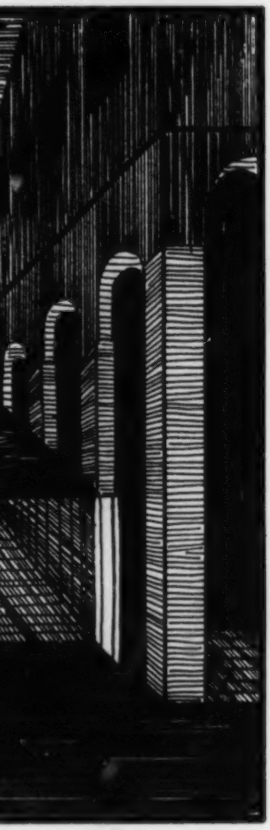


Giorgio De Chirico, *The Mystery and Melancholy of a Street,*



Andrew Wyeth, *Christina's World,* 1948.

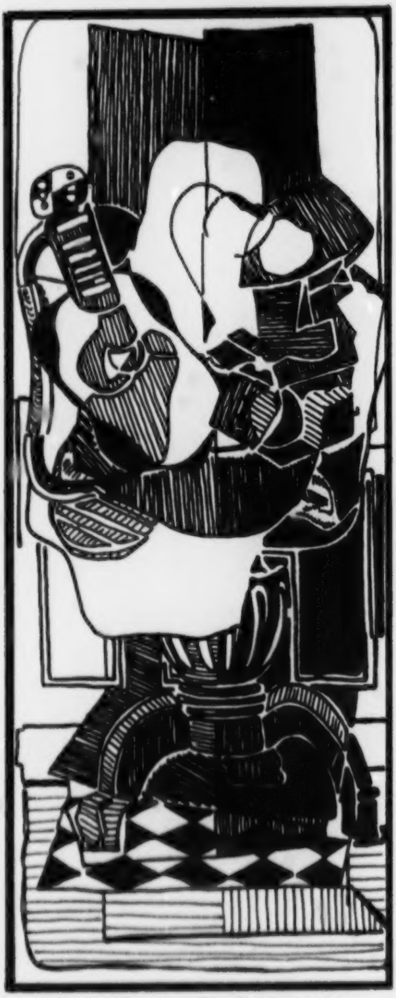
A group of artists known as
that have a natural appear-
s. Giorgio de Chirico (1888-
nts in a picture to create his
not obey the laws of perspec-
ishing point and be located in



elancholy of a Street, 1914.

rld, 1948.

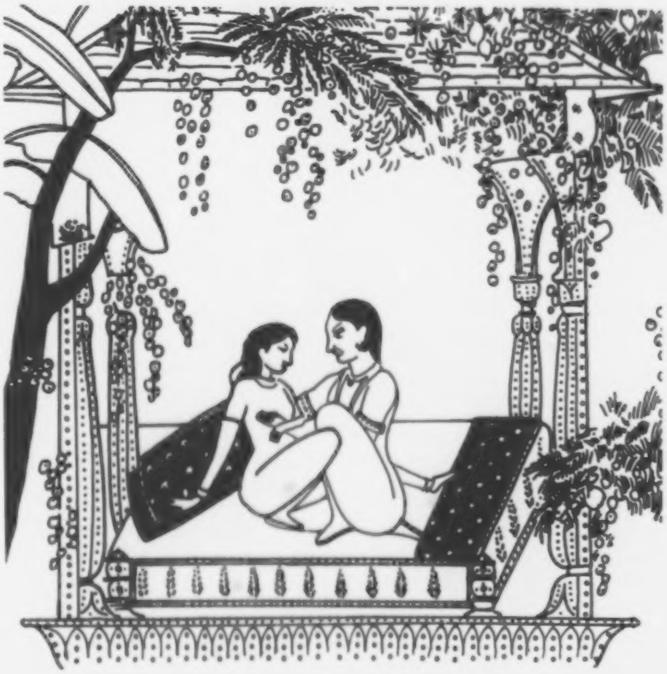
REVERSED PERSPECTIVE • Georges Braque (1882-1963) created pictures in which the perspective was reversed. Instead of having the vanishing point in front of the viewer (and beyond the picture plane), he placed it behind the viewer.



George Braque, *The Table*, c. 1913.

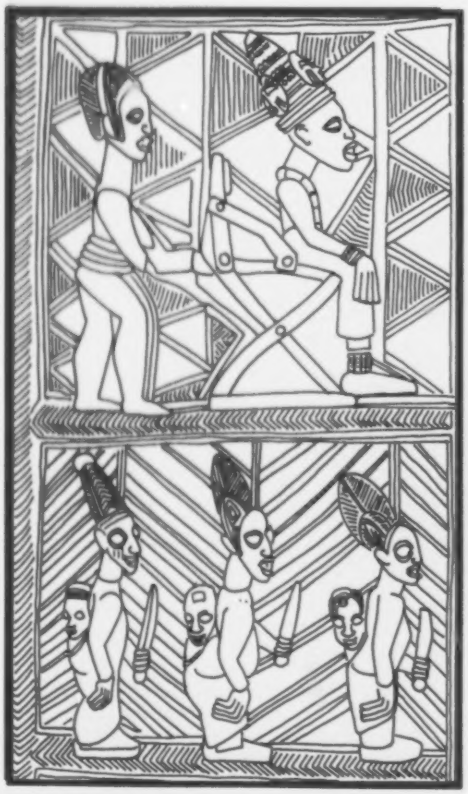
EUROPE \ LINEAR PERSPECTIVE • The trademark of modern art is abstraction. Some modern artists continue to paint realistic pictures and explore new possibilities of expression using concepts discovered during the Renaissance, concepts such as linear perspective and light and shadow. The picture at the left is by Andrew Wyeth, a well-known American artist. He, along with many others, continued to create pictures where a knowledge of linear perspective is an important part of the work.

INDIAN \ ORIENTAL PERSPECTIVE • The picture at the right shows Krisna and Radha in a pavilion. The lines in the pavilion show the same use of perspective as the Orientals—isometric perspective. Most shapes are viewed from an orthographic view—straight on. There are few places where form is suggested. Where sides are drawn to create the illusion of depth, the lines do not recede to a vanishing point. The picture is a beautiful example of Indian art. However, linear perspective, as discovered during the Renaissance, was not used to create a convincing illusion of depth in the painting.



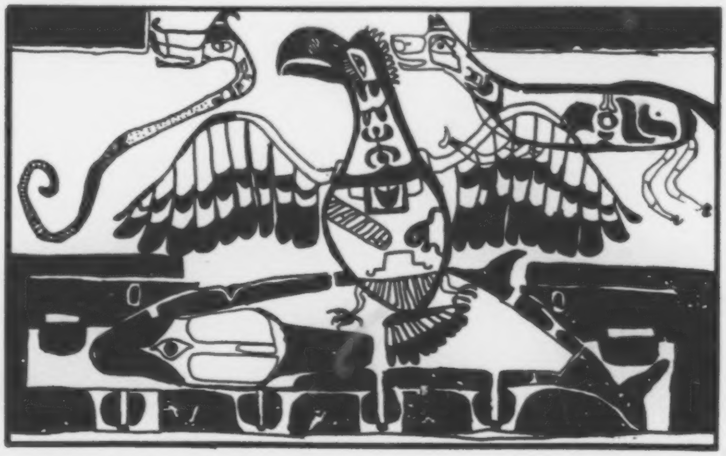
Krishna and Radha in a Pavilion, c. 1760.

AFRICAN \ NO LINEAR PERSPECTIVE • Most examples from Africa show no use of linear perspective. The example below are shapes of figures from a carved wooden panel. Most artwork from the South Pacific Islands, Australia, and New Zealand also do not show a use of linear perspective.



Olowe of Ise, Yorba carved door, Nigeria, c. 1910.

AMERICAN INDIAN \ NO LINEAR PERSPECTIVE • The artwork the Indians in the American Northwest show no use of linear perspective. Other artwork by American Indians indicate that linear perspective was not used in their pictures.



Lightning Snake, Wolf, and Thunder Bird on Killer Whale, c. 1850.

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A HISTORICAL LOOK AT LINEAR PERSPECTIVE
PRACTICE SHEET

NAME ______________________________ PERIOD ________ DATE __________

MATCHING • The words below are found in the text aligned with the sixth colored bar of the TIME LINE. The pictures at the bottom of the page are portions of pictures found on the TIME LINE. Match the picture with the word phrases and write the appropriate letter in the space provided. Also in the space above each picture, write the name of a significant person or historical event concurrent with each picture. These are found at the top of the TIME LINE.

______ 1. linear perspective was not used
______ 2. Christian artists
______ 3. pictures appear natural
______ 4. hallmark of the Renaissance
______ 5. horizon line ... out of the picture
______ 6. distorting linear perspective
______ 7. continue to paint realistic pictures
______ 8. horizontal rows
______ 9. unusual viewpoints

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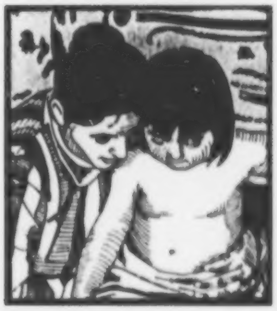

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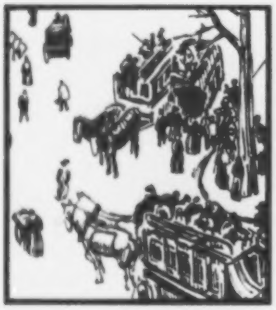

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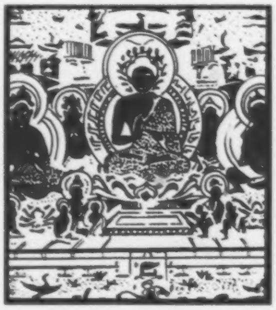

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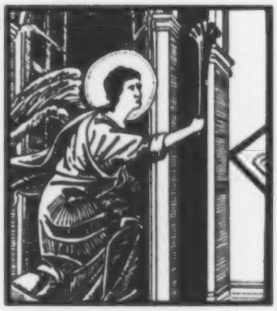

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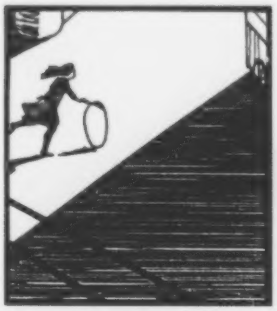

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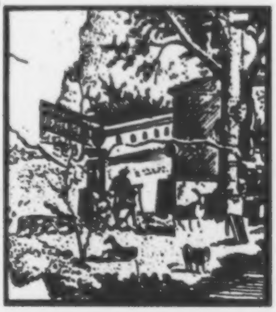

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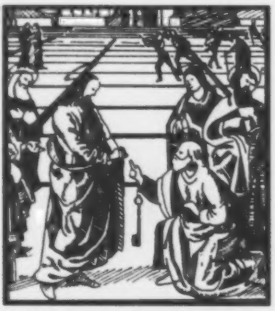

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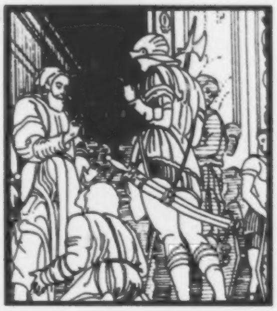

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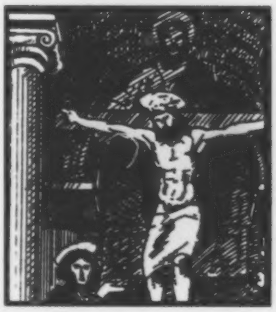

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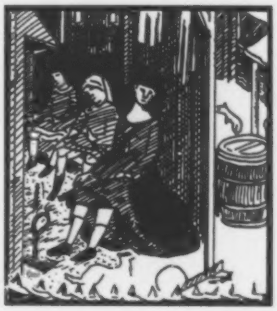

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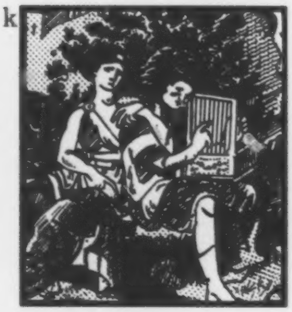

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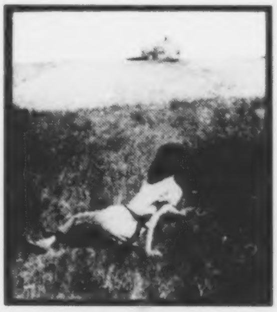

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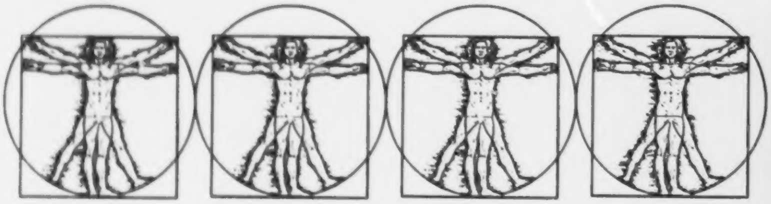
STUDENT MATERIALS



UNIT

7

THREE-DIMENSIONAL

FORM

Lesson 1

SENSORY PROPERTIES OF THREE-DIMENSIONAL FORM
HOW MASTERS USED THREE-DIMENSIONAL FORM
GUIDED PRACTICE SHEETS

Lesson 2

EXPRESSIVE PROPERTIES OF THREE-DIMENSIONAL FORM
GUIDED PRACTICE SHEETS

Lesson 3

A HISTORICAL LOOK AT THREE-DIMENSIONAL FORM
GUIDED PRACTICE SHEETS

UNIT 7 • LESSON 1

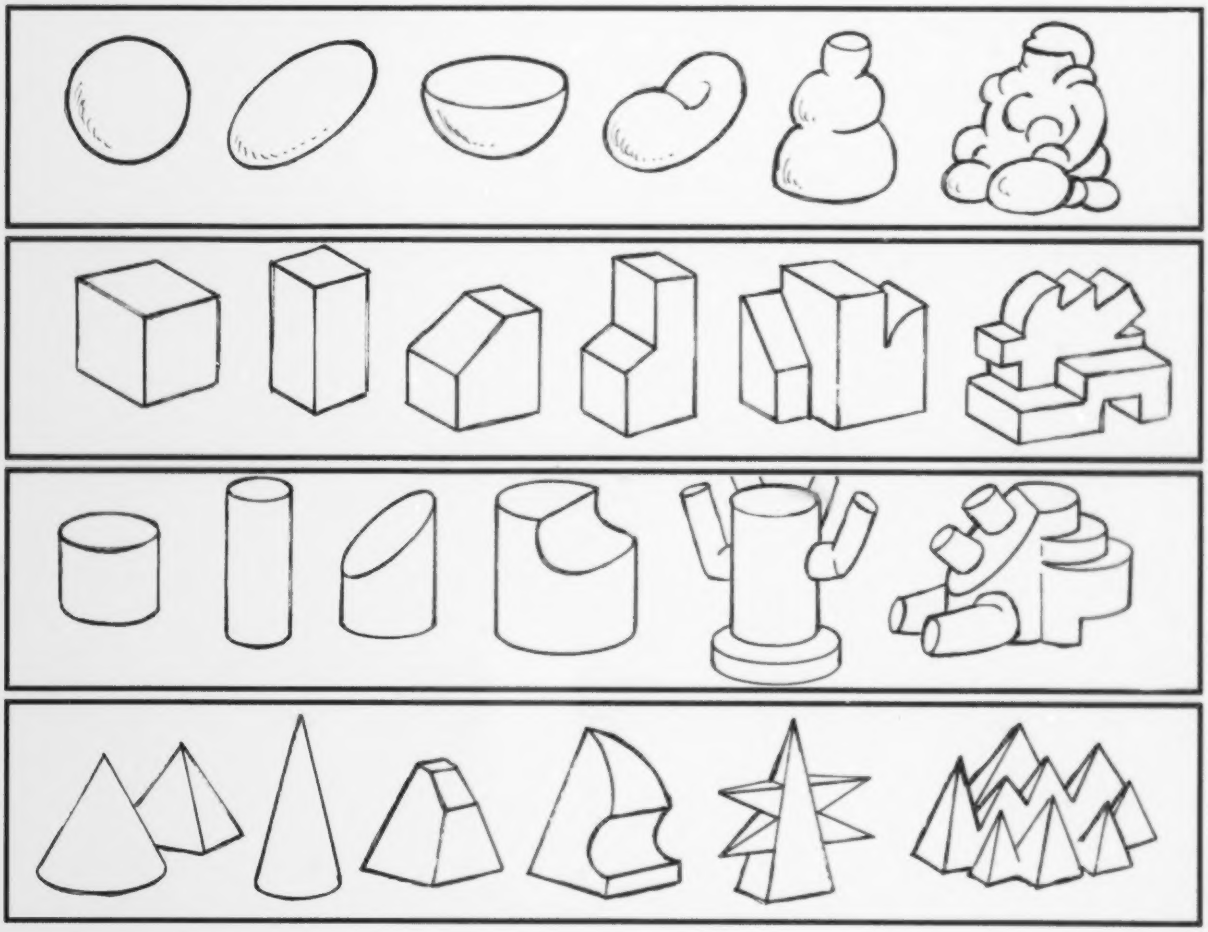
SENSORY PROPERTIES OF THREE-DIMENSIONAL

FORM

CONCEPT:* *Basic forms are found everywhere in the environment and are the building blocks of every three-dimensional object. The form of an object is either a simple form, a compound form, or a complex form.

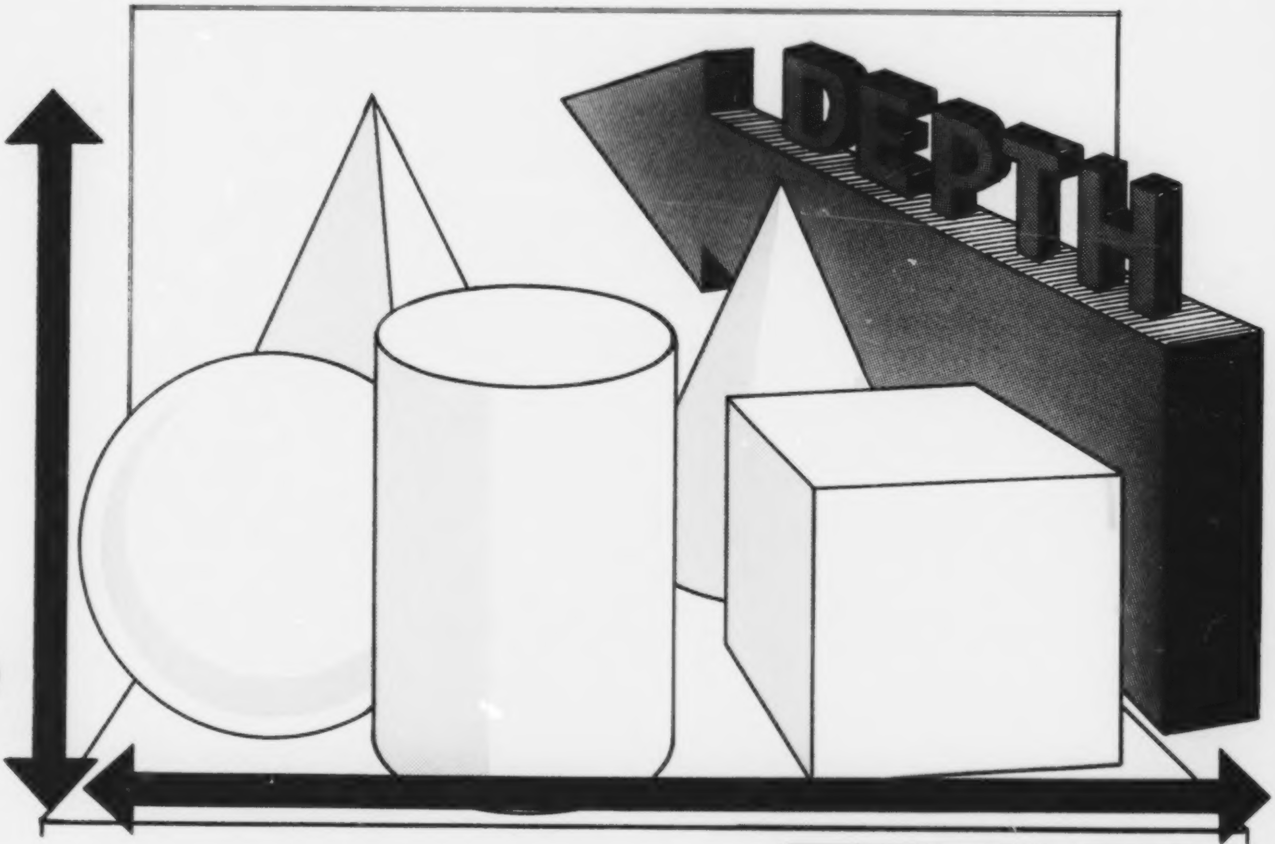
FORM SCALE

Forms range from basic to complex. The form of every object can fit into one of four major categories: (1) basic, (2) variations, (3) compound, and (4) complex. A sphere, cube, cone, pyramid, and cylinder are the basic forms. All other forms are either variations or combinations of them. These simple forms are the building blocks of all other forms. Learning to draw the basic and secondary forms and their variations is the foundation for drawing any subject having three dimensions.



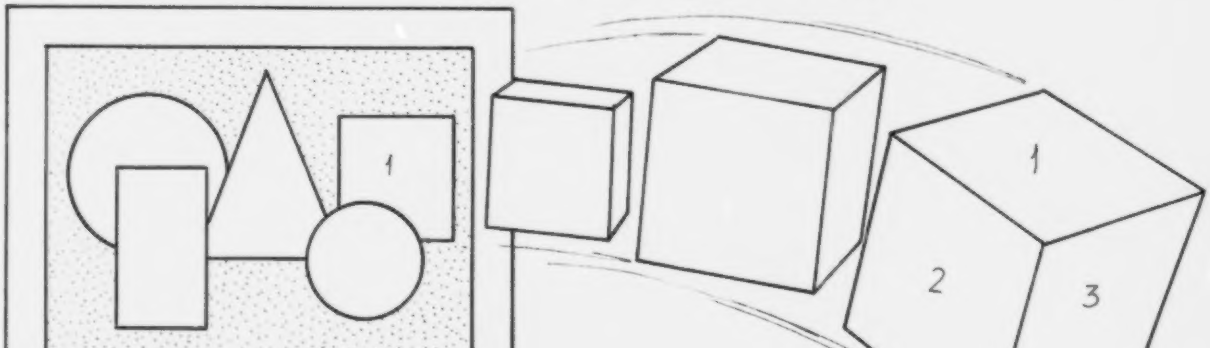
WHAT IS FORM?

1. Forms are objects that have three dimensions: height, width, and *depth*.



This is what we have been waiting for—to draw things and make them look real.

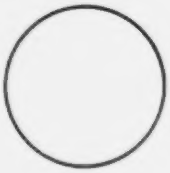
Shapes are flat (two-dimensional) while forms have depth (three-dimensional). Part of what it means to draw a form is to show two or three sides of the object.



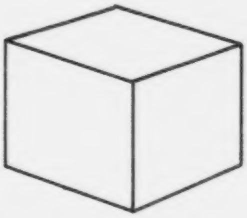
SIMPLE FORMS

2. The five basic forms are a sphere, cube, cone, pyramid, and cylinder. All other three-dimensional forms are either variations or combinations of these. Secondary forms are longer, shorter, wider, or narrower versions of the basic forms.

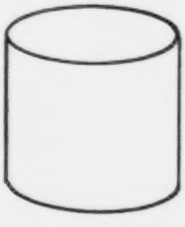
BASIC FORMS



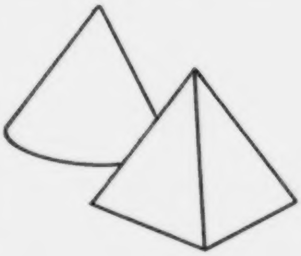
SPHERE



CUBE

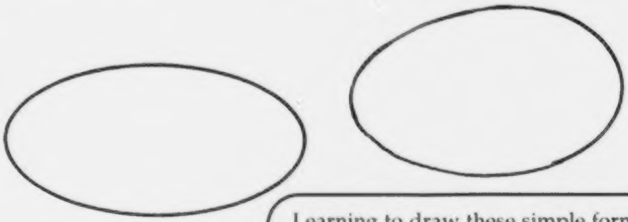


CYLINDER

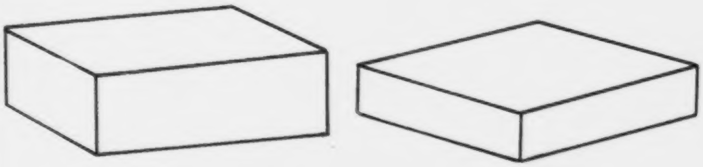


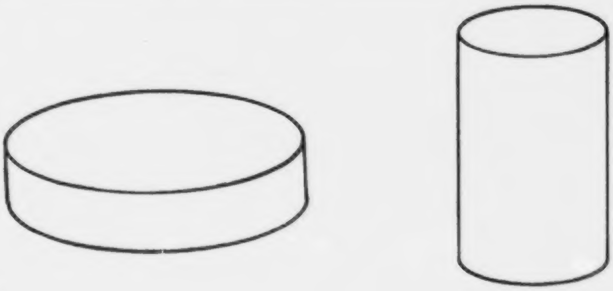
CONE & PYRAMID

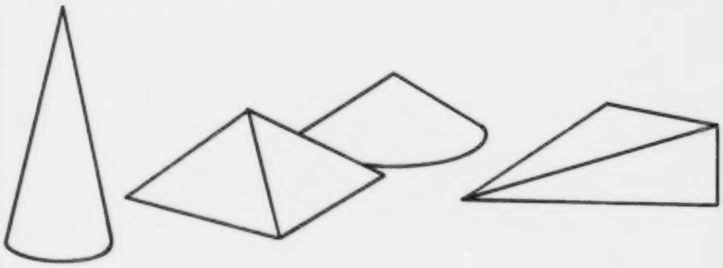
SECONDARY FORMS



Learning to draw these simple forms from every imaginable viewpoint can help you develop some very valuable drawing skill. Practice the *basics* and you will never regret it. Everything else is made up of these *basic* forms.

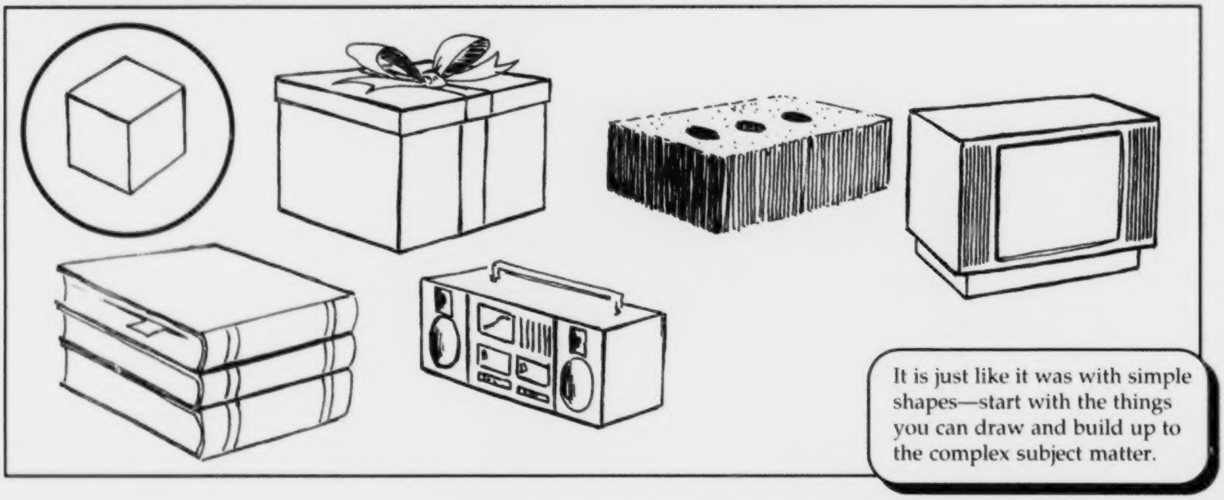




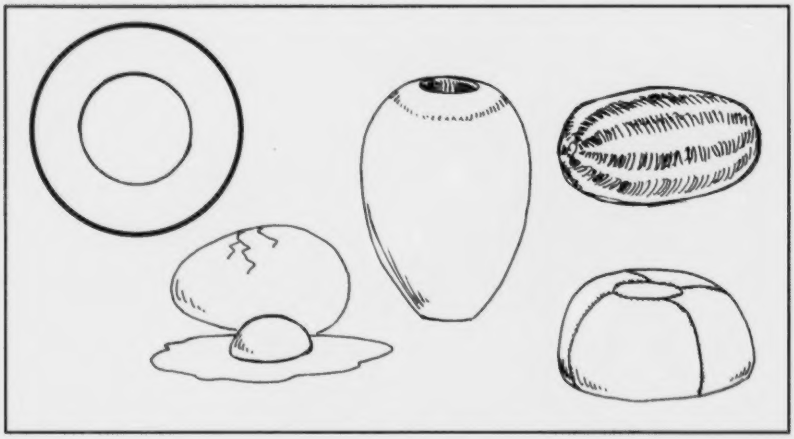


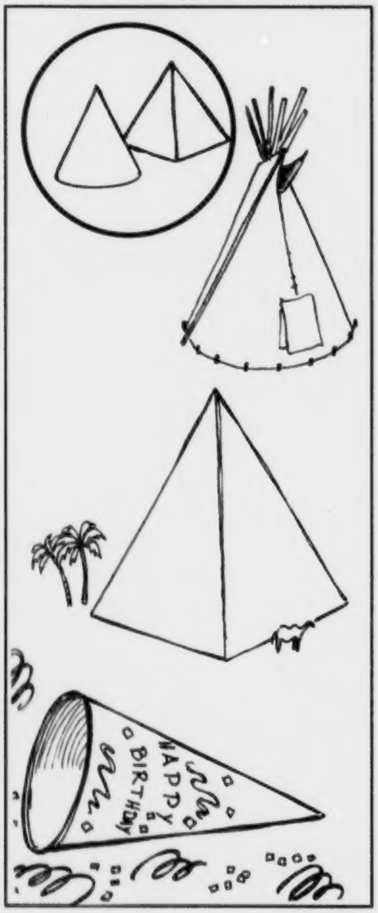
RECOGNIZING COMMON OBJECTS HAVING SIMPLE FORMS

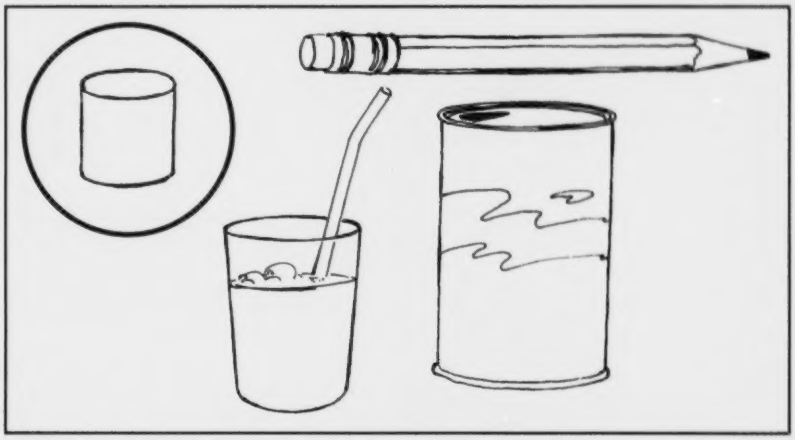
3. Many objects have simple forms. Examine the illustrations below and notice how these common objects have simple, basic forms.



It is just like it was with simple shapes—start with the things you can draw and build up to the complex subject matter.



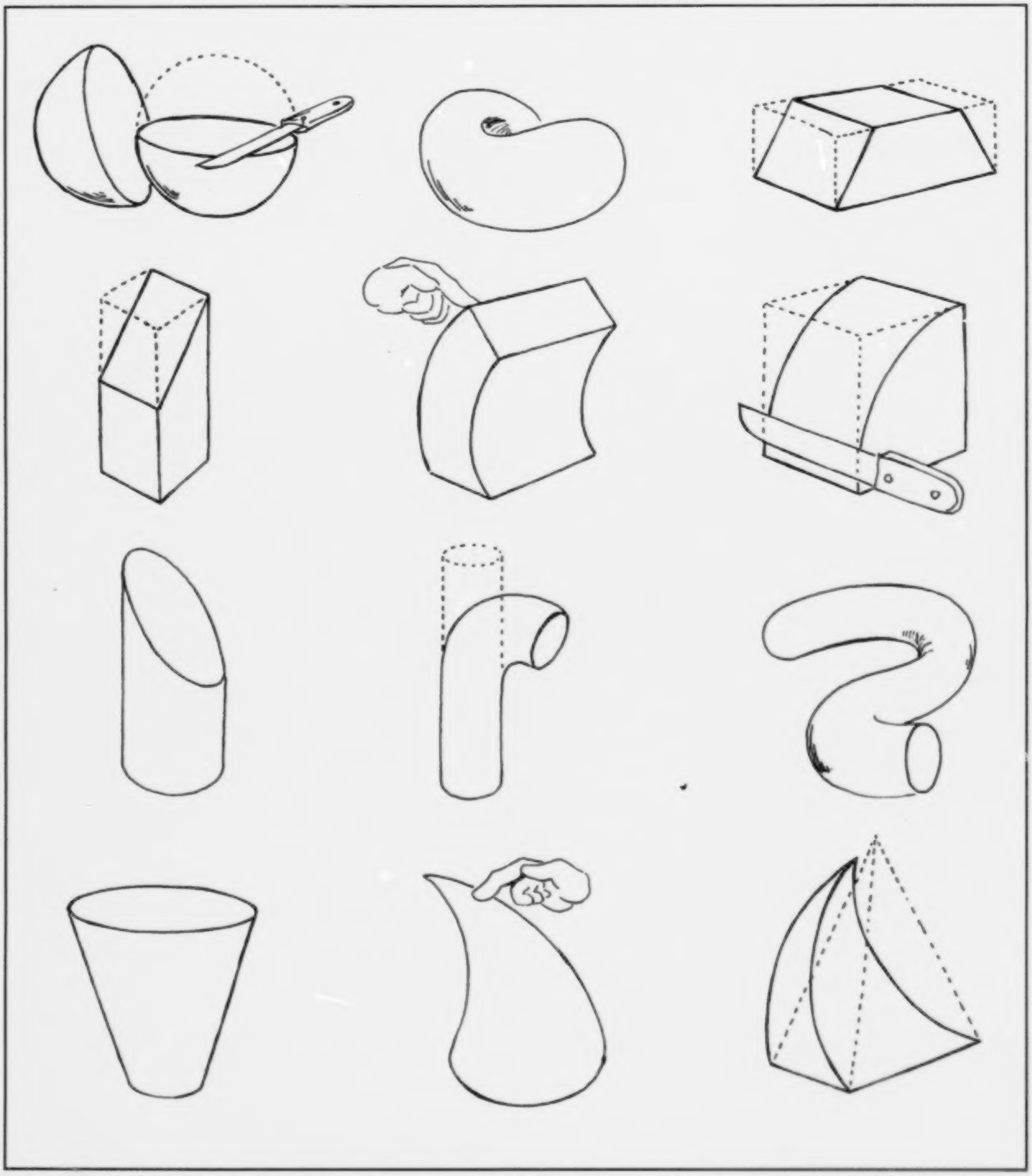




VARIATIONS

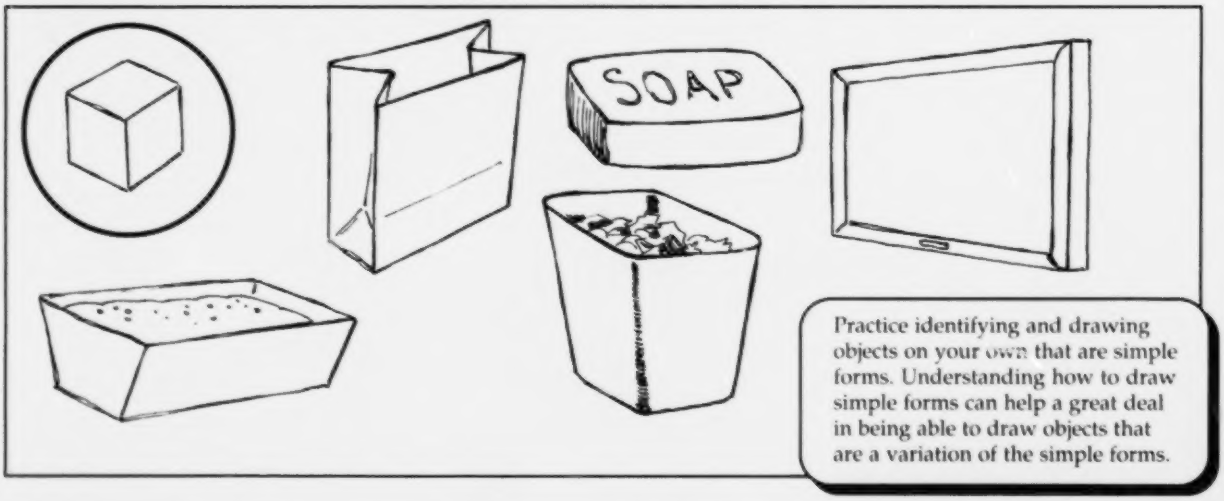
4. Variations of simple forms are those that are bent, dented, tapered, sliced in half, etc. Variations include forms such as a bean, hemisphere, horn, and conic section. The forms illustrated below are only a few variations of the basic forms.

VARIATIONS OF SIMPLE FORMS

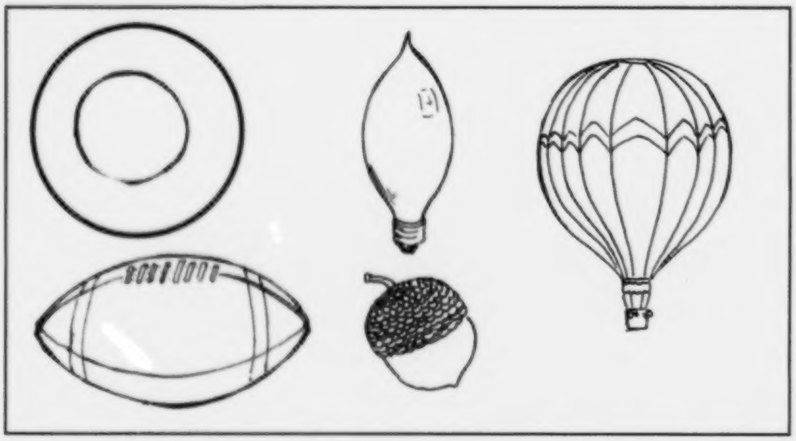


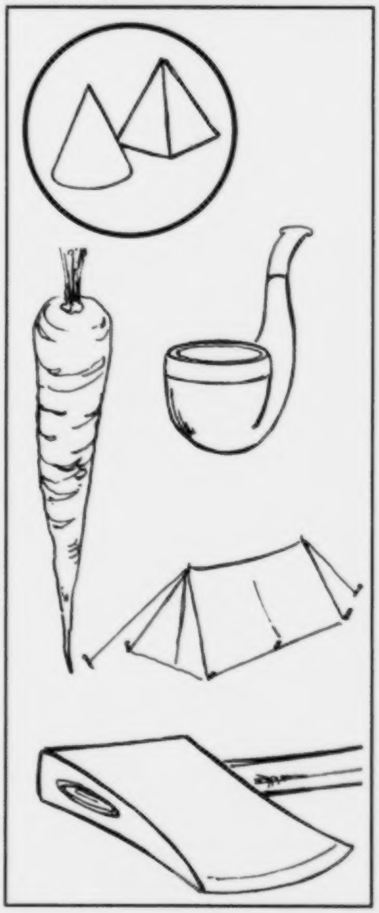
RECOGNIZING OBJECTS HAVING VARIATIONS OF SIMPLE FORMS

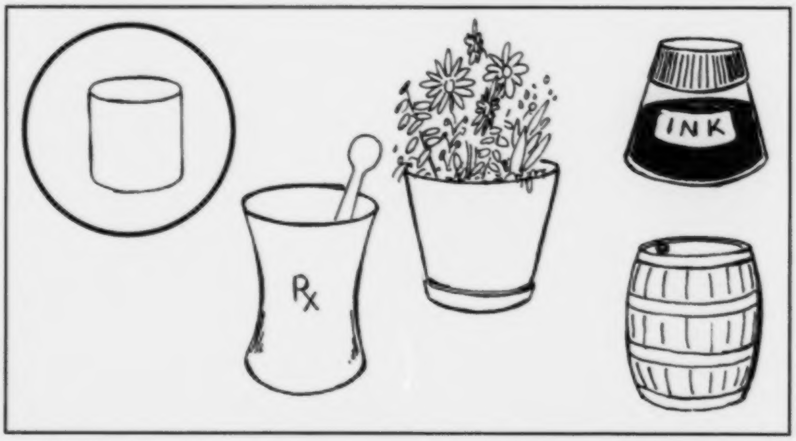
5. Many objects have forms that are variations of the sphere, cube, cone, pyramid, or cylinder. Examine the forms on this page and notice how they are related to the basic forms.



Practice identifying and drawing objects on your own that are simple forms. Understanding how to draw simple forms can help a great deal in being able to draw objects that are a variation of the simple forms.

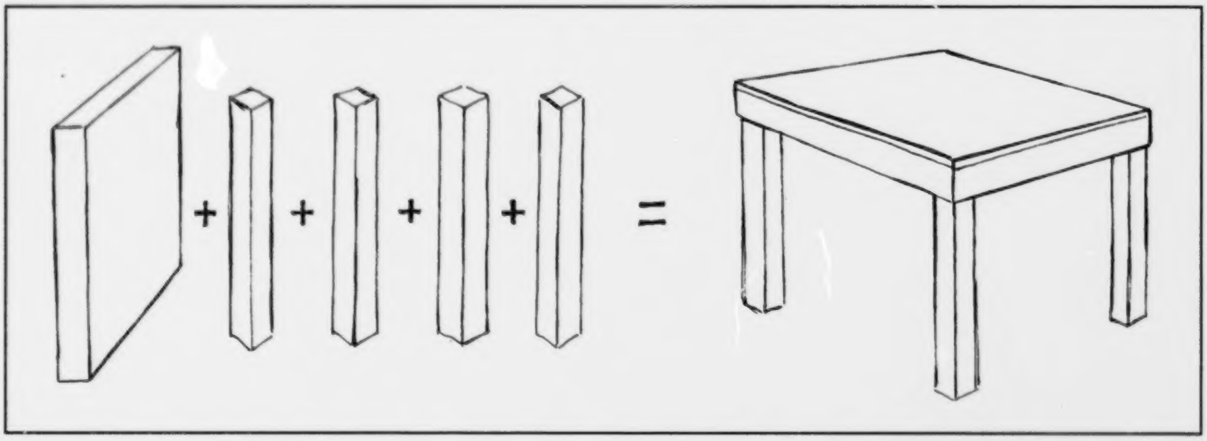


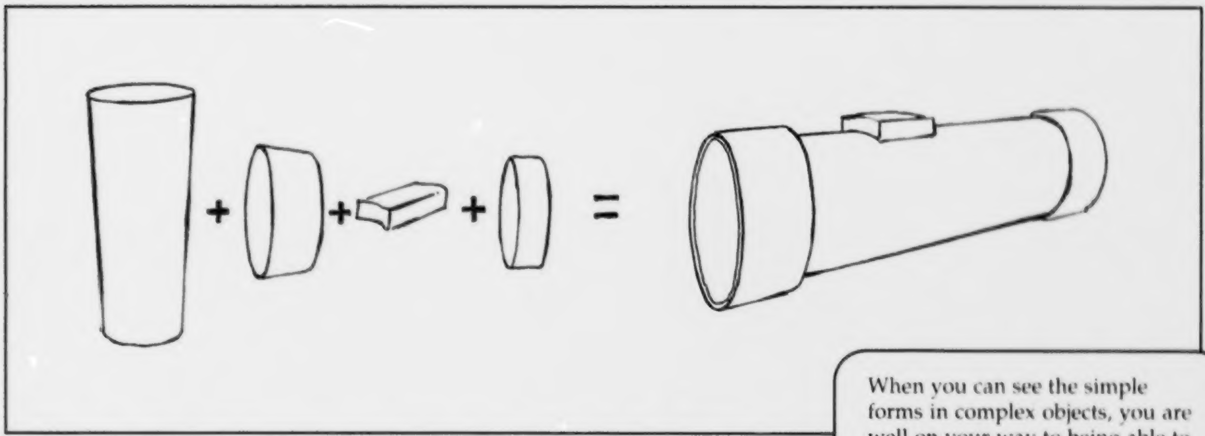




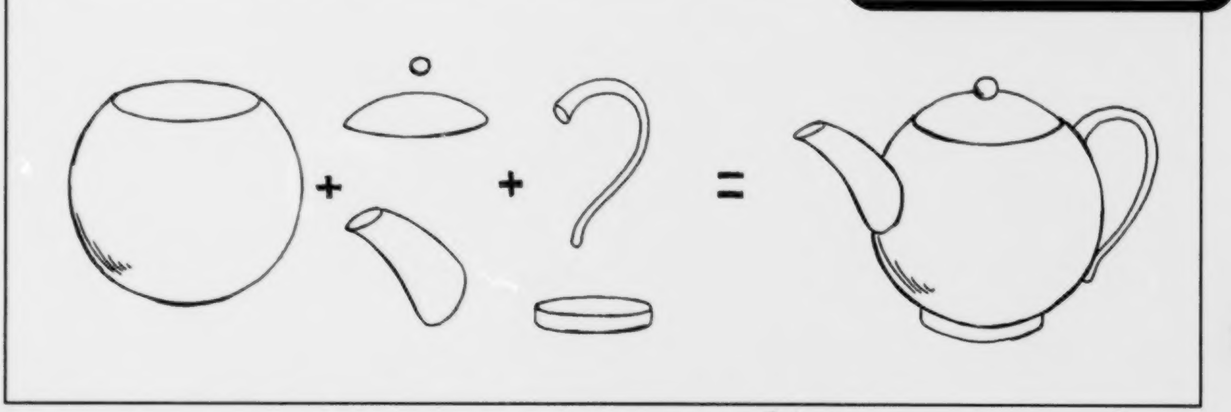
COMPOUND FORMS

6. Basic and secondary forms can be added together, or combined, to make compound forms. The word *compound* means to be made up of separate elements or parts. One object can be made up of many small forms.



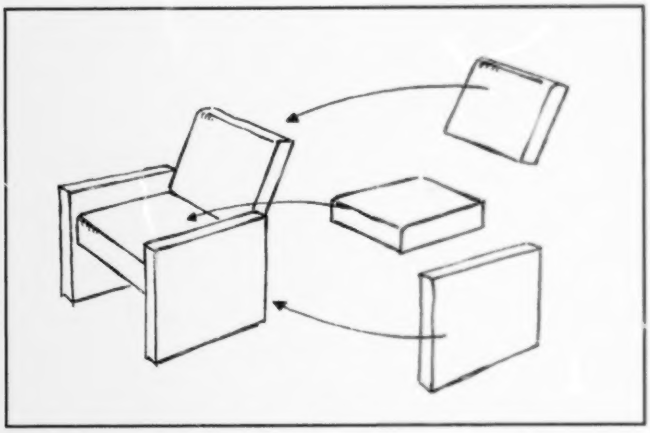


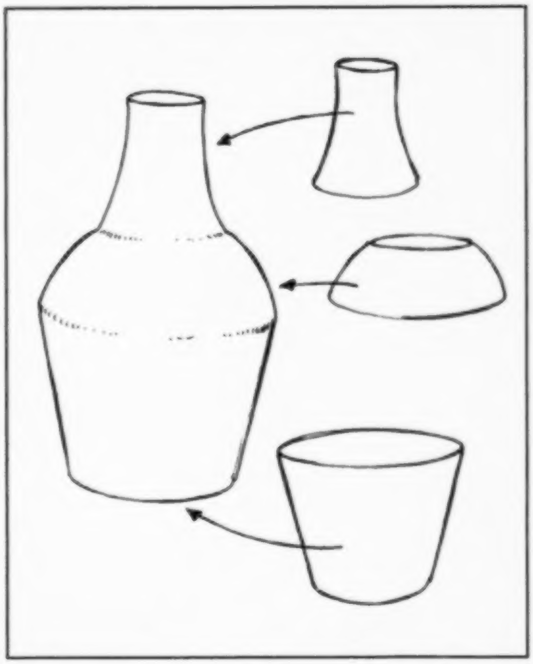
When you can see the simple forms in complex objects, you are well on your way to being able to draw anything in the world.

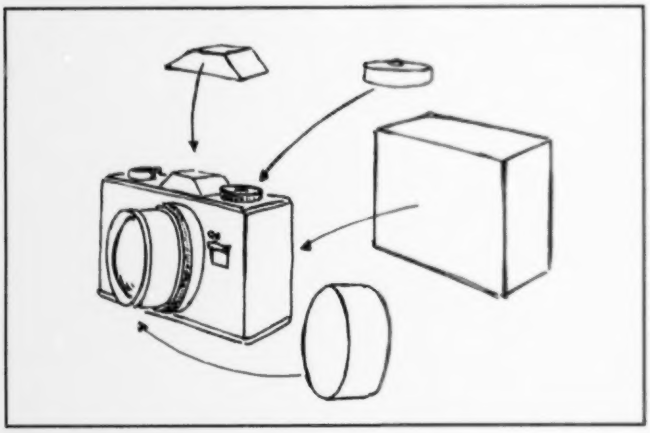


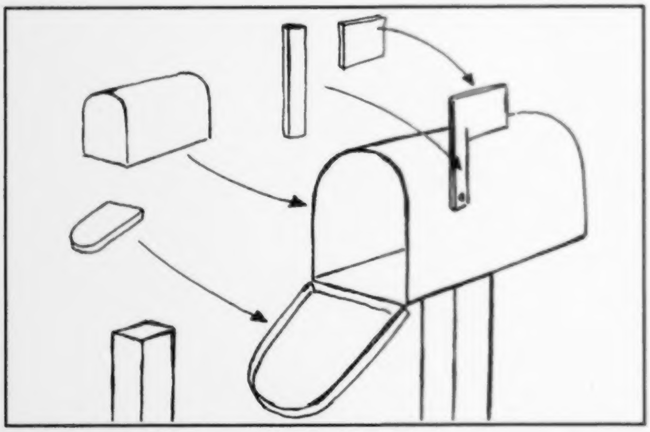
RECOGNIZING SIMPLE FORMS IN COMPOUND OBJECTS

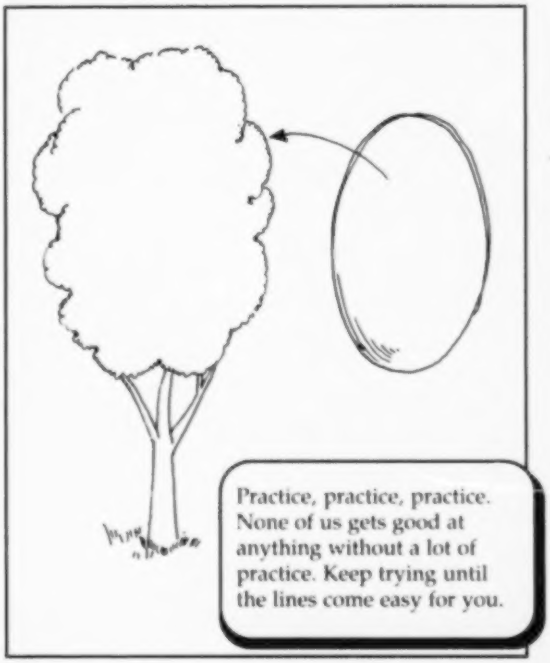
7. Many objects have compound forms. Part of visual awareness is to recognize the simple forms that make up objects having compound forms. Seeing these forms in objects can be helpful in drawing them accurately.







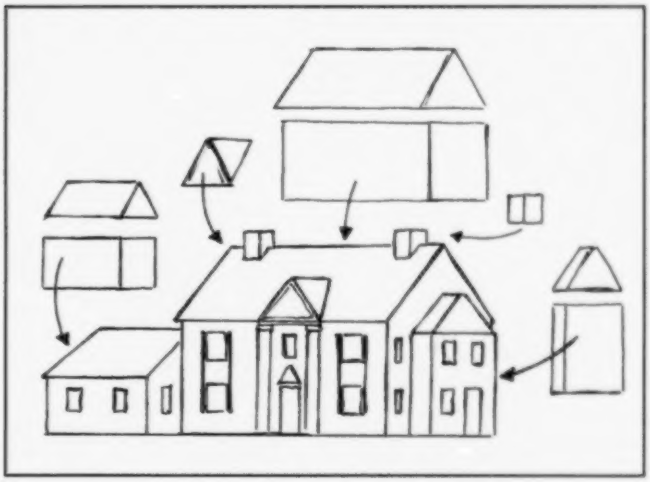


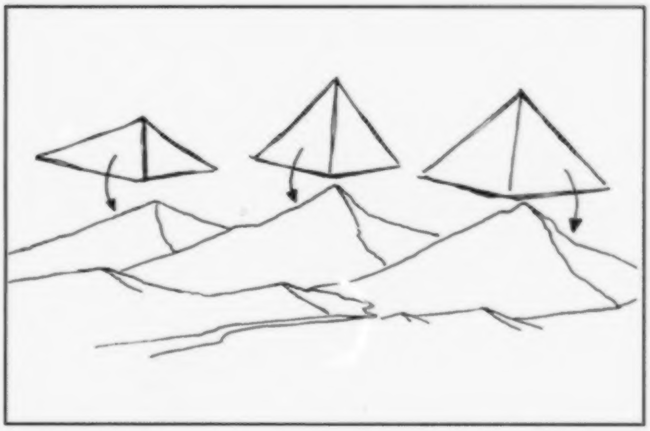


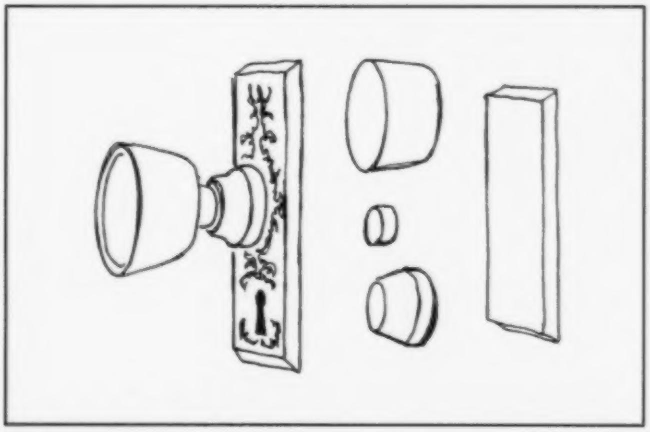
Practice, practice, practice. None of us gets good at anything without a lot of practice. Keep trying until the lines come easy for you.

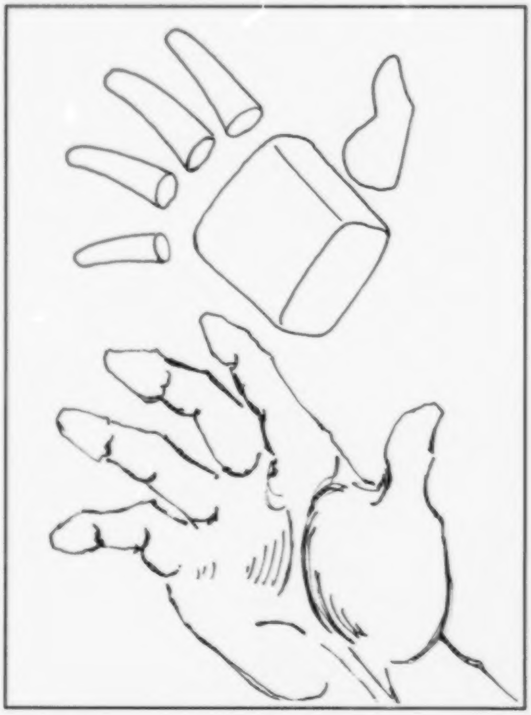
RECOGNIZING SIMPLE FORMS IN COMMON OBJECTS

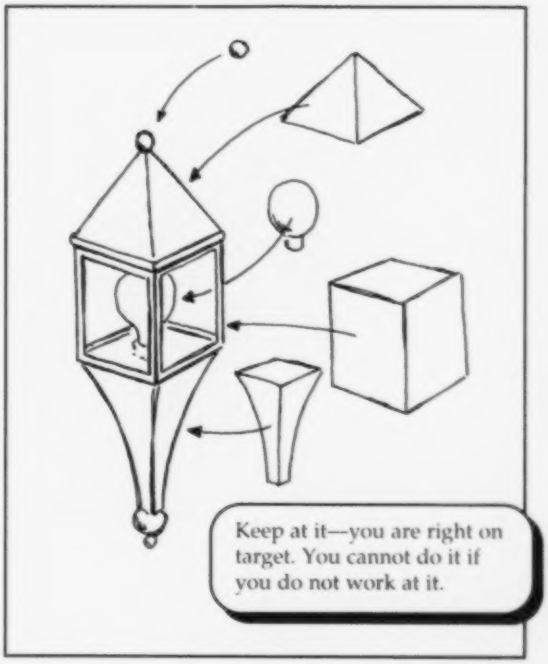
Many objects have compound forms.







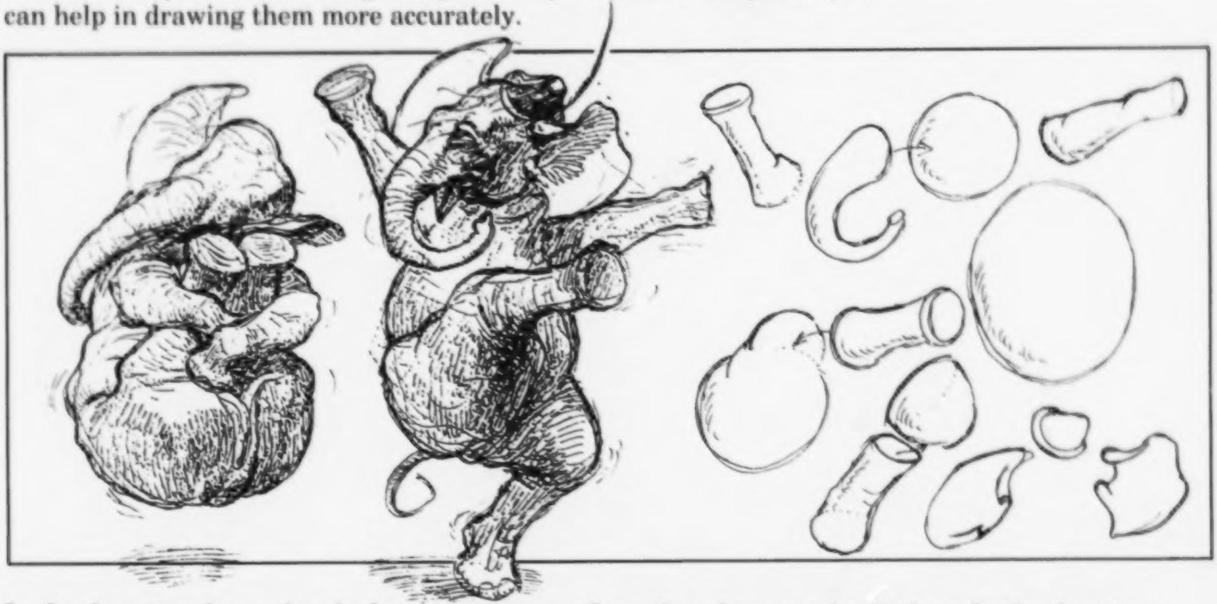




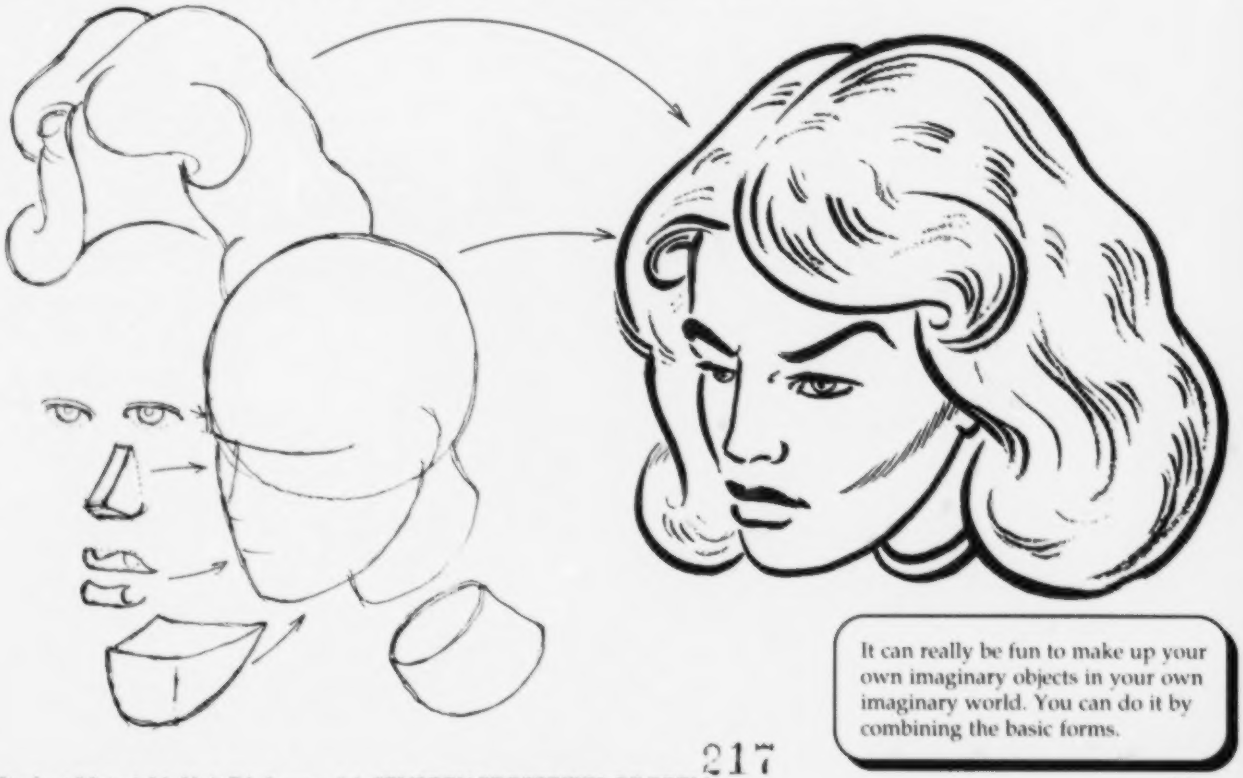
Keep at it—you are right on target. You cannot do it if you do not work at it.

COMPLEX FORMS

8. Basic and secondary forms and their variations can be added together to create complex forms. Recognizing the simple forms in complex objects can help in drawing them more accurately.



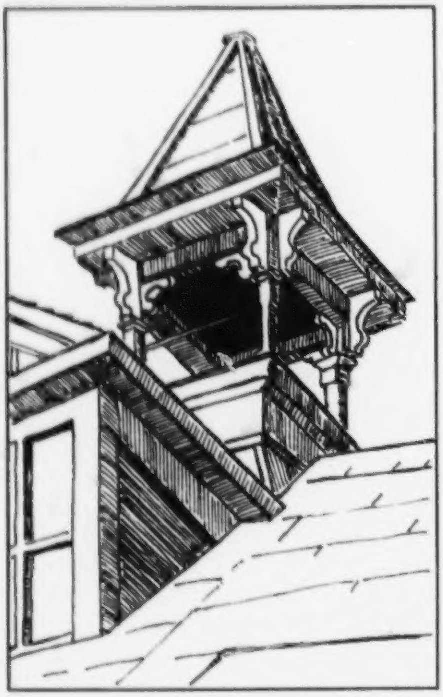
In the drawing above, the elephant is made up of mostly spheres and cylinders. In the drawing below, the girl's head is a sphere with a conelike form for the chin. The neck is a cylinder. (Notice the angle where the neck attaches to the head.) The nose is like a wedge. Examine the illustrations below and notice the other simple forms that make up the girl's head.

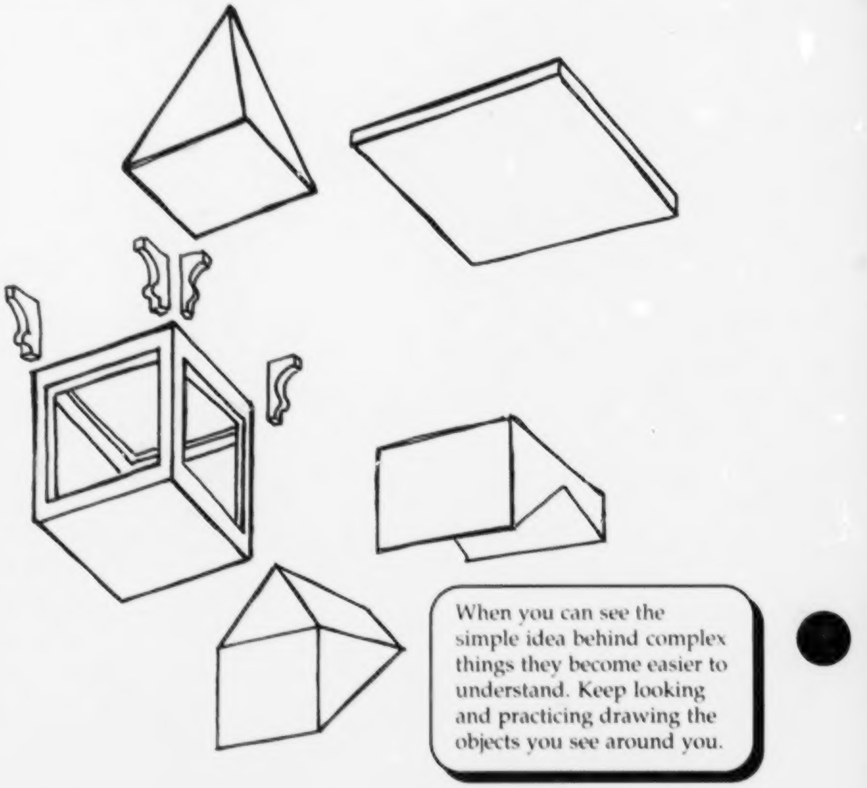


It can really be fun to make up your own imaginary objects in your own imaginary world. You can do it by combining the basic forms.

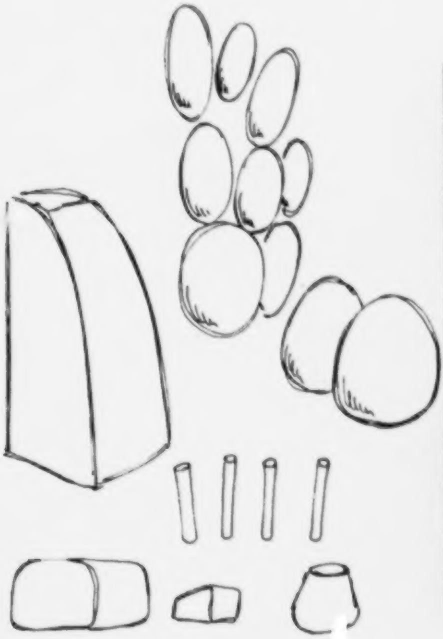
RECOGNIZING SIMPLE FORMS IN COMMON OBJECTS

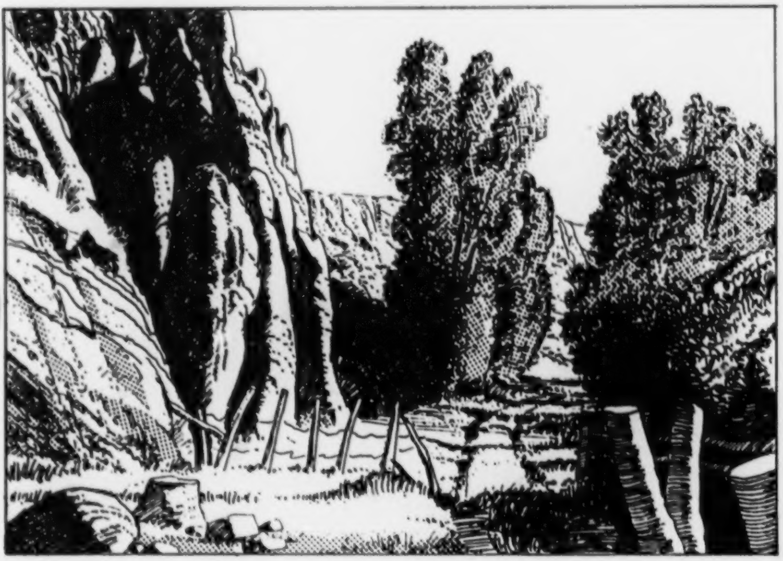
9. Many objects are complex forms. Notice the simpler forms in the building and the landscape.





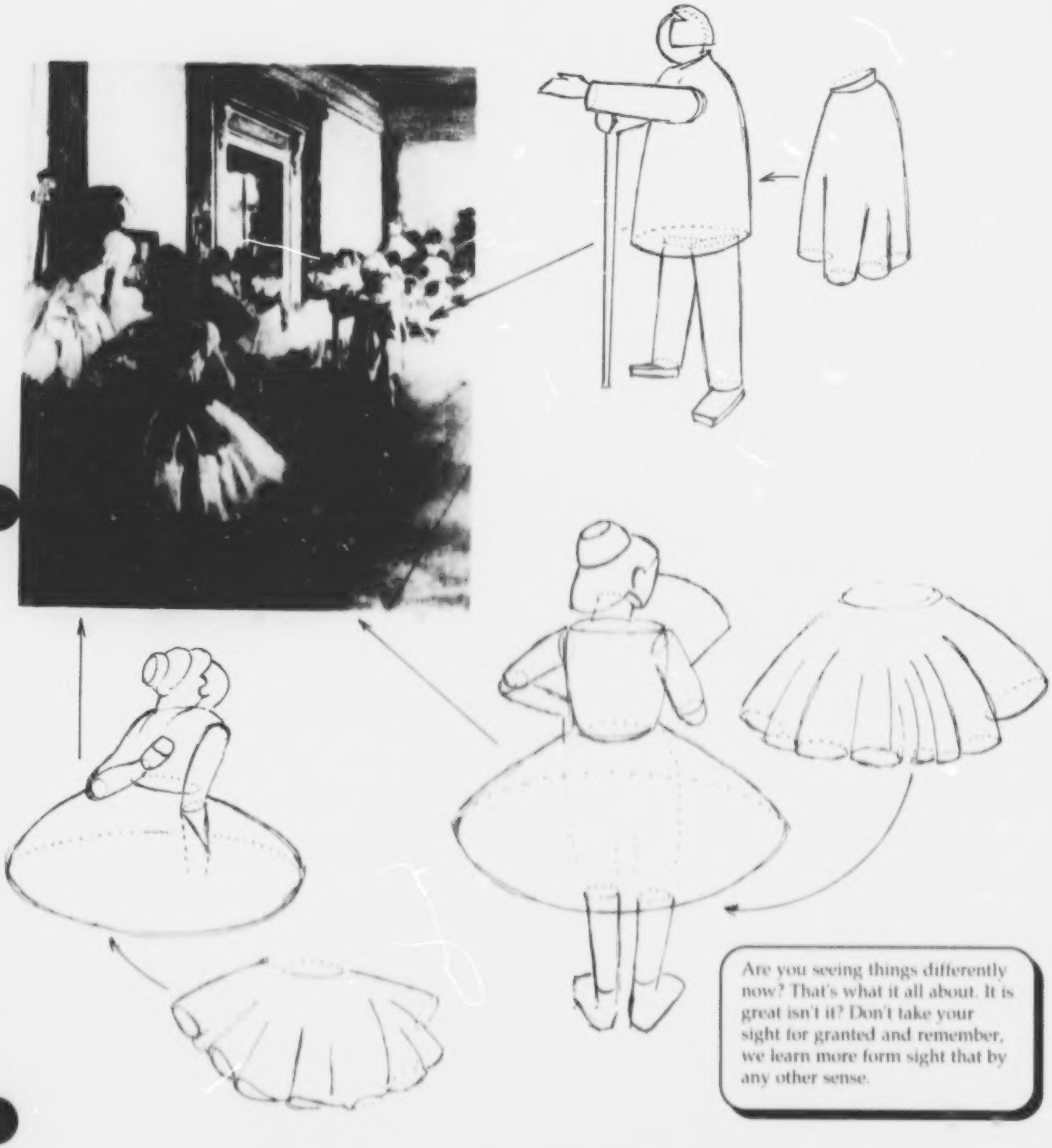
When you can see the simple idea behind complex things they become easier to understand. Keep looking and practicing drawing the objects you see around you.





RECOGNIZING SIMPLE FORMS IN COMMON OBJECTS

Examine the basic forms used by Degas in his painting *The Dancing Class.*



Are you seeing things differently now? That's what it all about. It is great isn't it? Don't take your sight for granted and remember, we learn more form sight that by any other sense.

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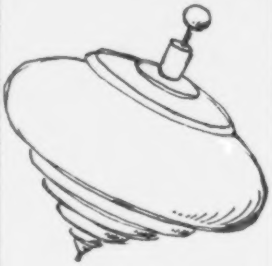
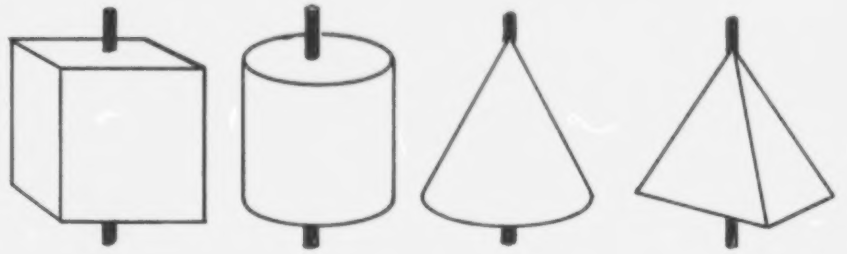
FORMS HAVE AN AXIS

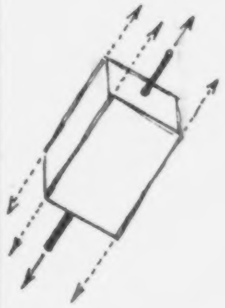
10. All forms have an axis. An axis is an imaginary line that runs through the middle of an object, like the axis through the earth.

The axis is important in drawing compound and complex forms. Giving the proper alignment of axes can help make the objects appear natural. Forms can tilt toward or away from the viewer, or lean to the left or right in space. The axes of compound and complex forms should be aligned properly in order for the objects to look correctly drawn.

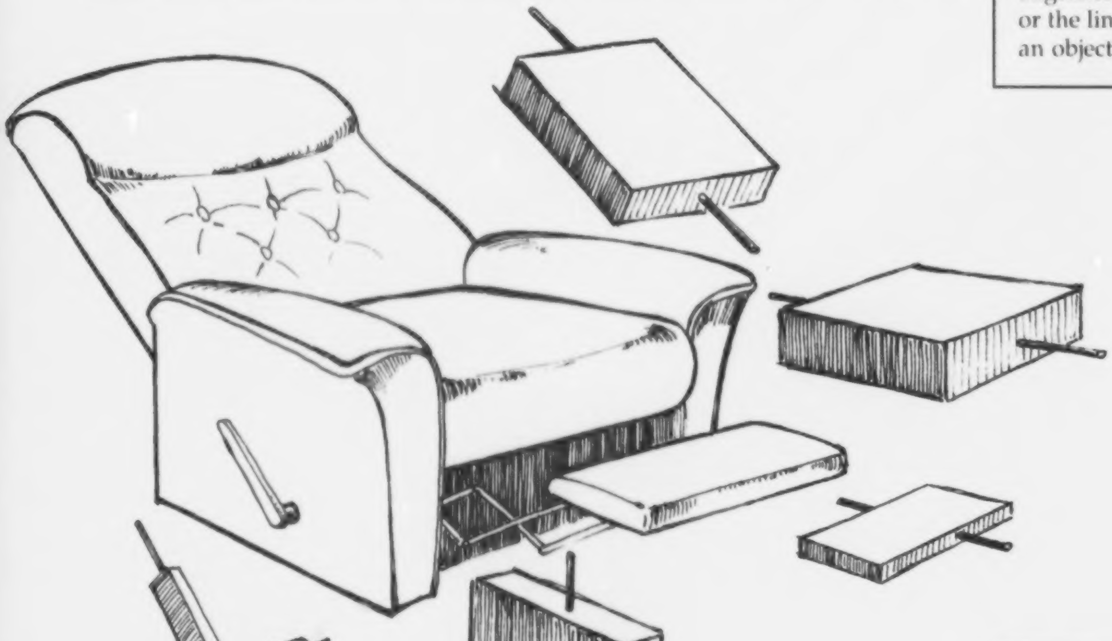


ALL THE BASIC FORMS HAVE AN AXIS!





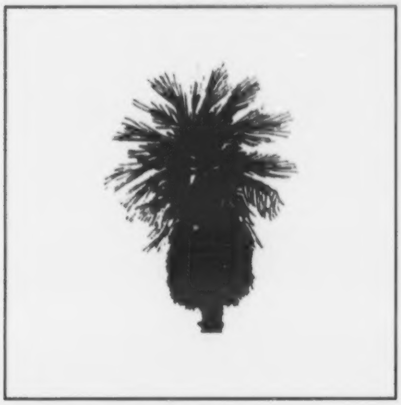
Axis shows the alignment of things or the lining up of an object's parts.



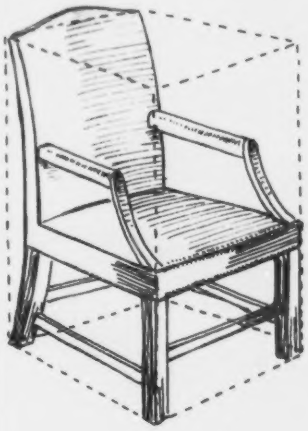
Here is the axis idea again. This is an important idea to understand well. Somehow, somewhere, an axis is used in some way.

IMPLIED FORMS

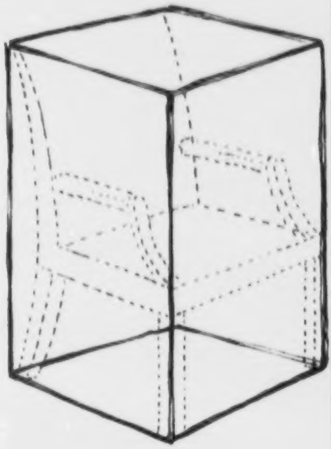
11. Compound and complex forms have simpler implied forms. Implied forms can be used to block-in the essential form of the object. This can help establish the correct proportion of the subject.



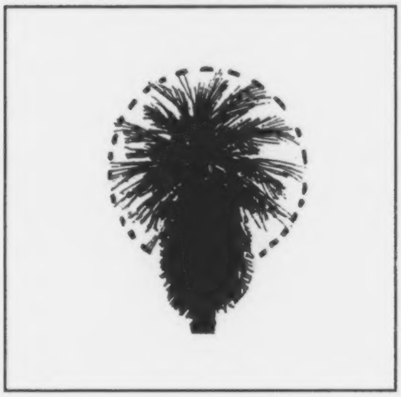
SHAPE



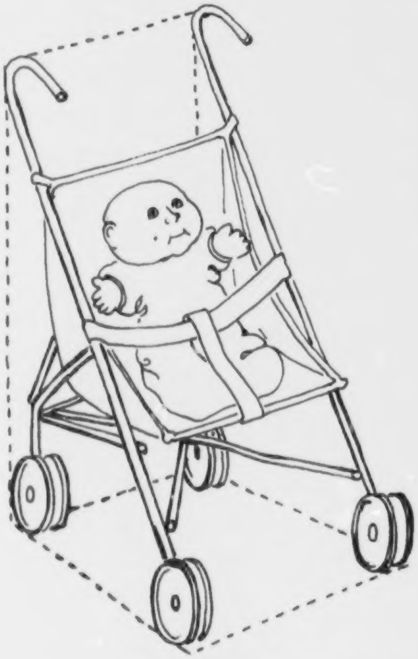
FORM

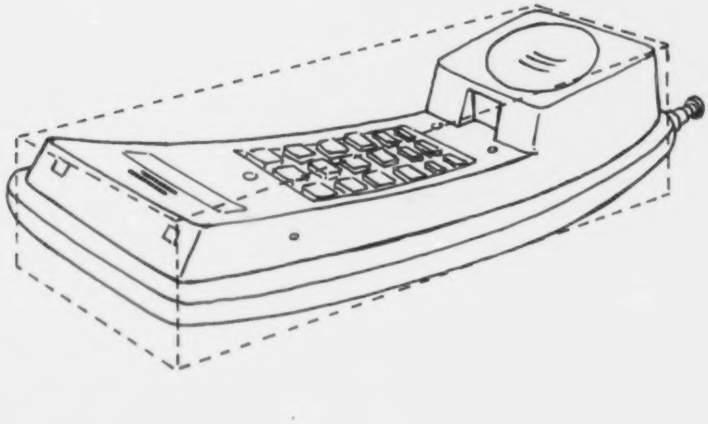


IMPLIED FORM



IMPLIED SHAPE



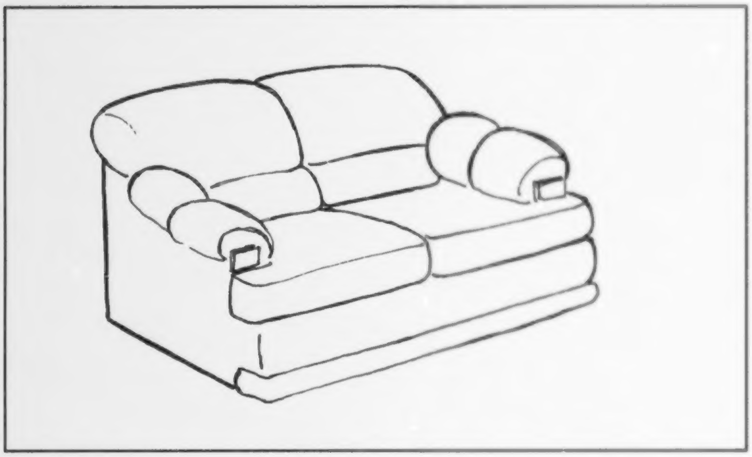


Implied is when it is there when it isn't. NOTE: Sometimes people use the word *inferred* to mean the same as implied.

BLOCKING-IN

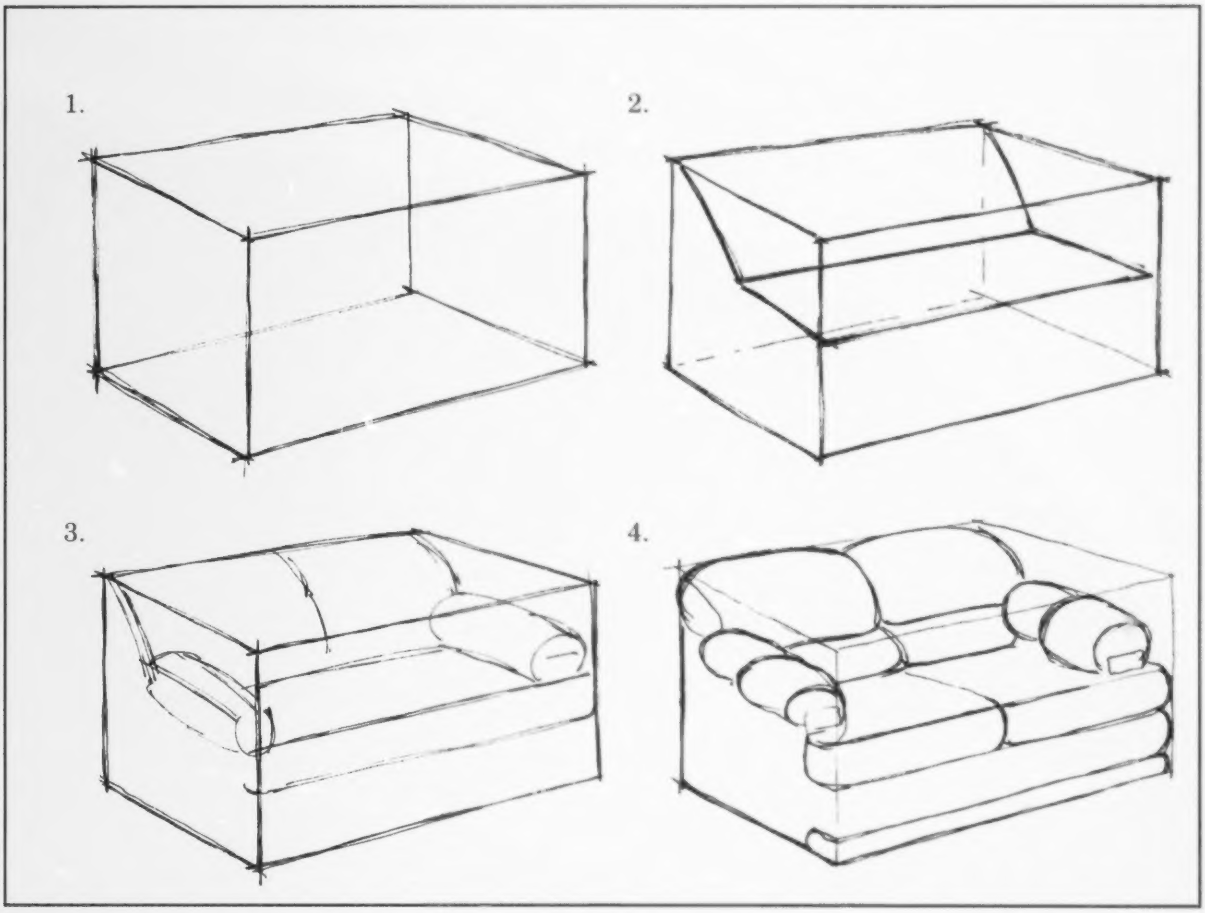
The blocking-in process can help in drawing forms. Identifying and drawing the major, overall form(s) first can establish the correct size and proportion of the subject.

THE SUBJECT

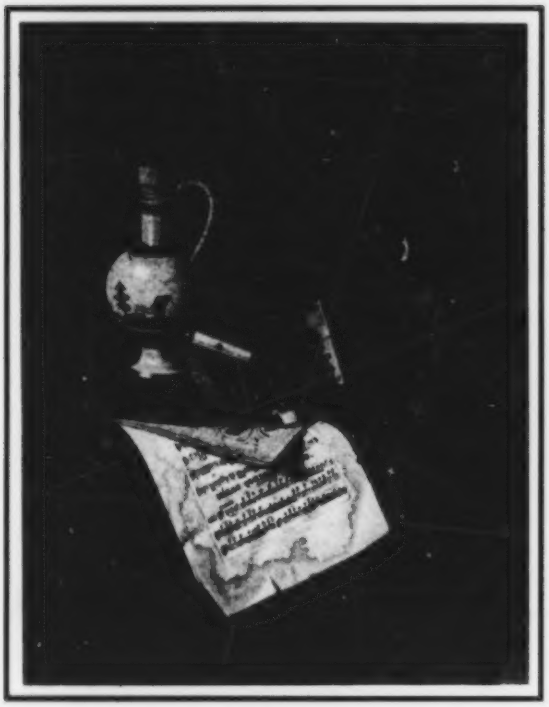


The subject is shown at the left. (1) The first thing to do in the blocking-in process is to identify and draw the largest, most essential form of the object. (2) Second, begin breaking down the major form into its secondary, or smaller, forms. (3) Last, draw the smallest parts of the forms and add detail.

Blocking-in is a way of planning a picture, and good planning is important in everything you do.



HOW MASTERS USED 3-D FORM



GENERAL INFORMATION

My Gems by William Harnett 1848-1892

William Harnett, an American still life painter during the Civil War period, is famous for painting men's articles of the day in startling lifelike form.

HISTORY

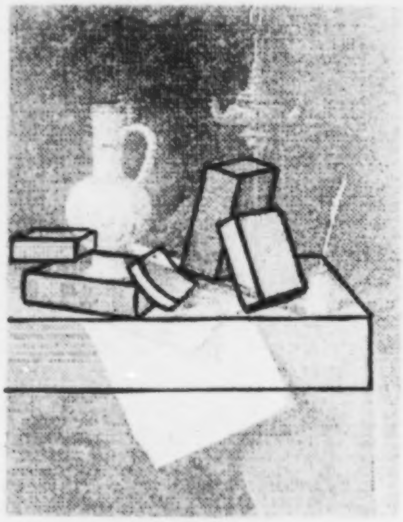
William Michael Harnett was born in Ireland and brought to Philadelphia while still a baby. The family was poor, and his mother had to work as a dressmaker. Harnett began painting when quite young, starting with fruits and vegetables. He was asked why he didn't paint live models. He answered that dead ones were cheaper; besides, they could often be eaten afterwards.

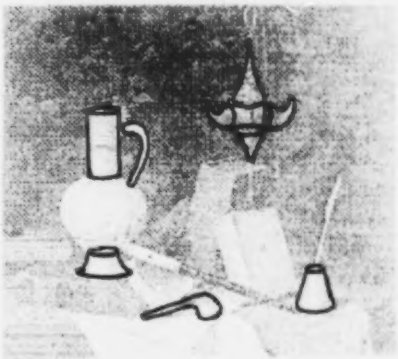
Later Harnett's subjects changed from food to nonedible objects. He was interested in popular men's articles, such as pipes, matches, books, musical instruments, guns, and beer mugs. He arranged them in different combinations and positions. He also invented the writing table picture, which contained inks pots, quill pens, letters, envelopes, and newspapers.

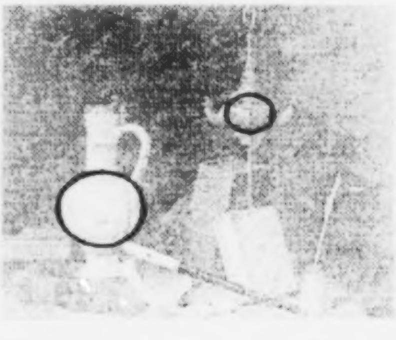
STYLE AND WORKS

The style of William Harnett is first recognized by its unbelievable realism. He enjoyed trying to fool the eye of the viewer. To do this he had to take a great amount of time to produce a lifelike effect, the form of objects, textures, and positions. All this was done to make the viewer actually think he could see the inch of air between an object and another behind it. It also made objects such as matches and newspapers look as if they came out from the canvas into the room.

Harnett has created a realistic picture of common objects that he loved. His picture appears realistic, yet it is actually composed of the basic forms. Notice the illustrations below. Many of the objects are variations of the cube, some are cylindrical, and a few are spherical. Other pictures may have more complex forms, but they are also constructed of many smaller basic forms.







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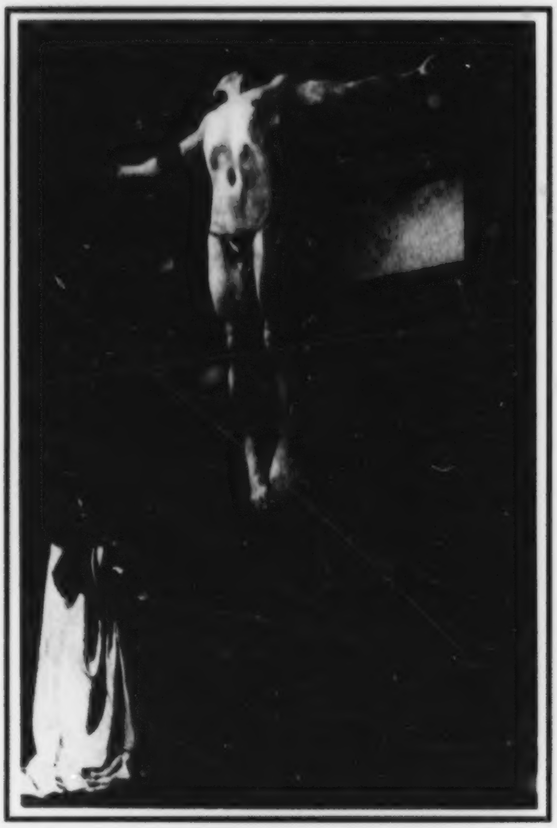
HOW MASTERS USED 3-D FORM



GENERAL INFORMATION

The Crucifixion by Salvador Dali (Sahl-vah-DORE Dah-LEE)
1904-1989

Salvador Dali was a Surrealist painter. He was born in Spain but spent several years living in the United States. He is probably the most controversial painter of the Surrealist method. He achieved bizarre effects either by placing real objects in unrelated situations or by distorting a real object until it became extremely different from its normal appearance. These images were meant to have symbolic meaning drawn from Dali's subconscious mind.

HISTORY

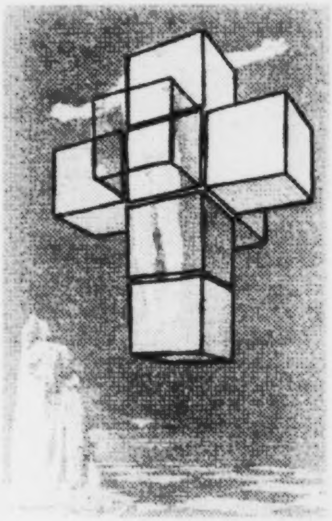
Salvador Dali was born in Figueras near Barcelona, Spain, on May 11, 1904.

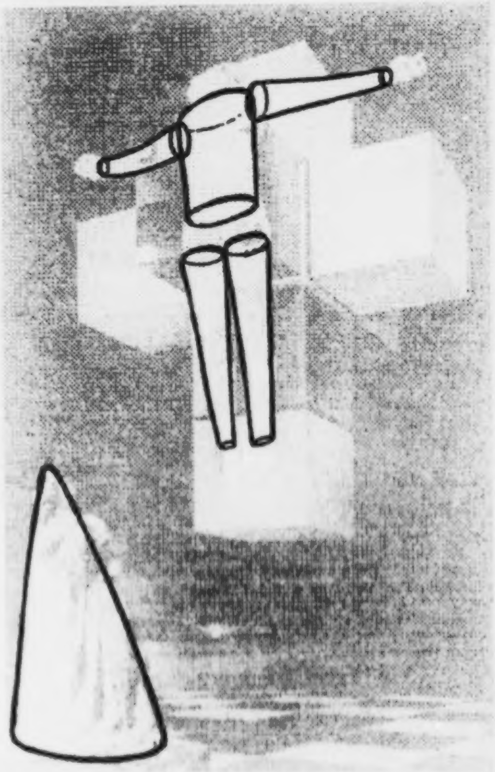
In 1928 Dali went to France and joined the Surrealists. That same year he married Gala Eluard, who appears in many of his paintings. The Surrealists prided themselves on being different, but they frowned on Dali when he insisted on combining Surrealism with the style of the Italian Renaissance painters. They declared it to be a backward style, and, once again, Dali was rejected.

STYLE AND WORKS

Most of Dali's work deals with Surrealism; that is, he paints nightmares, hallucinations, delusions, and other fantasy-type scenes with photographic exactness. Dali once explained his style by saying, "As a Surrealist myself, I never have the slightest idea of what my picture means. I merely transcribe my thought and try to make concrete the most exasperating and fugitive visions, fantasies, whatever is mysterious, incomprehensible, personal and rare that may pass through my mind."

Dali's picture may appear as if it is composed of only a few large cubical forms and two figures. He has used several of the basic forms in the picture. The "floating" figure is made of cylindrical forms and the standing figure is basically a cone. There is a striking difference between the simplicity of the cubes and the complexity of the figures. Yet, each figure or object is essentially a basic form.

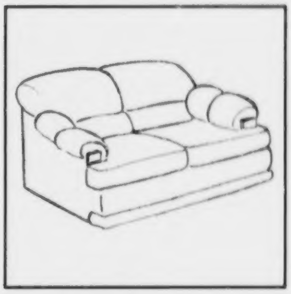




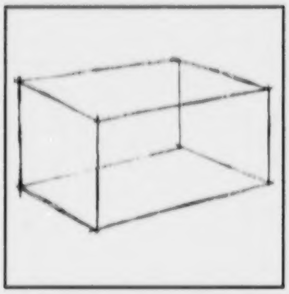
3-D FORM PRACTICE SHEET #1

NAME ______________________ PERIOD ______ DATE __________

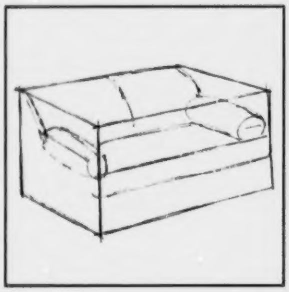
This practice sheet provides an opportunity for you to practice using simple forms to start and complete a drawing. Notice how the hammer is drawn in the example below. Use the same idea to complete the marker and the stapler. Be sure to use simple forms and follow the instructions in each box.



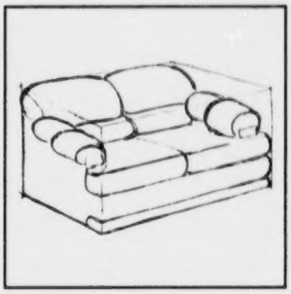
The Subject



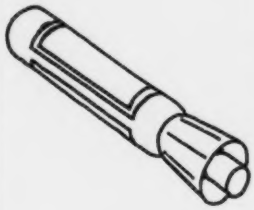
1. Draw the implied form or the most simple form of the subject.

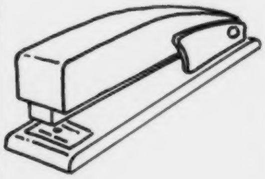


2. Repeat step 1 and add smaller shapes.



3. Repeat steps 1 and 2 and complete the drawing by adding the smallest forms and detail





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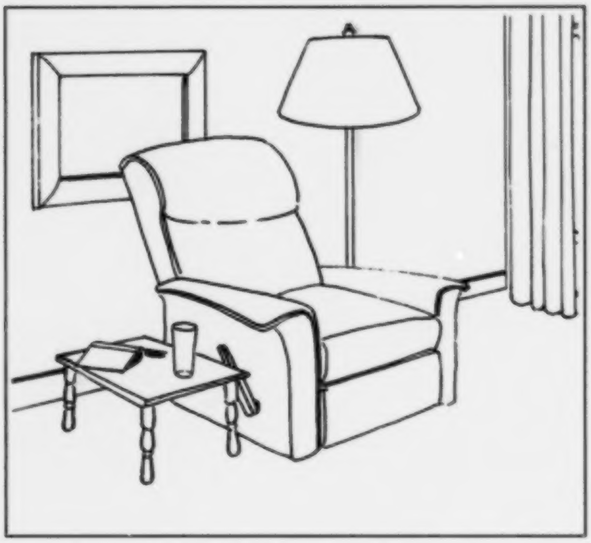
3-D FORM PRACTICE SHEET #2

NAME ____________________ PERIOD ________ DATE ____________

Below is a still-life drawing of a chair. The illustration has implied forms, axes, etc. Use the blocking-in process to redraw the still-life picture. Do not erase any lines you draw. Leave all the lines drawn during the blocking-in process. Darken the final lines of the drawing.

STILL LIFE



1. Draw any implied forms that may be helpful in placing the forms in the picture. Also begin by drawing the simplest forms in the picture.

2. Repeat step 1 and add smaller forms to your drawing.

3. Repeat steps 1 and 2 and complete the drawing by adding the smallest forms. Also add any detail needed.

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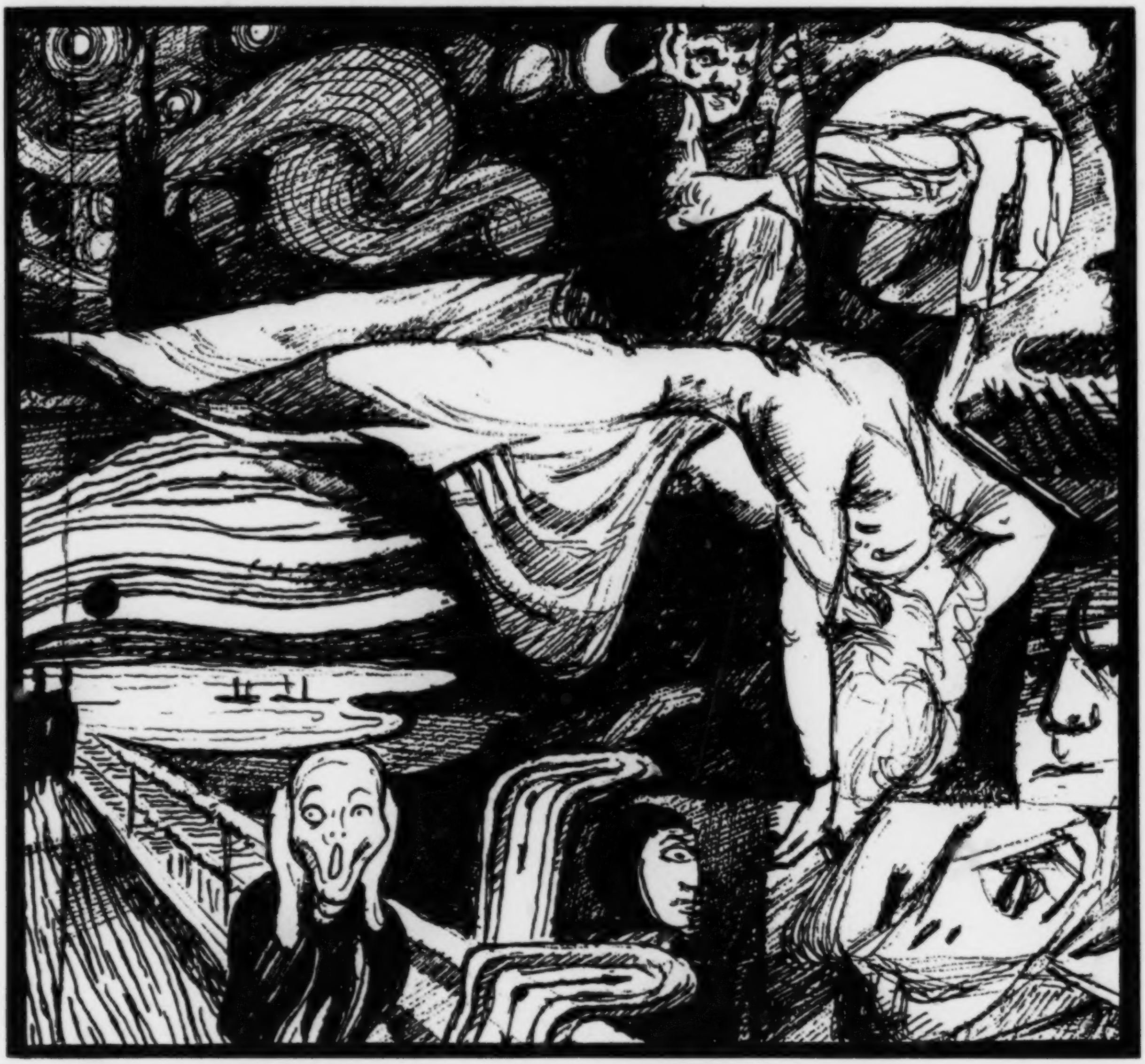
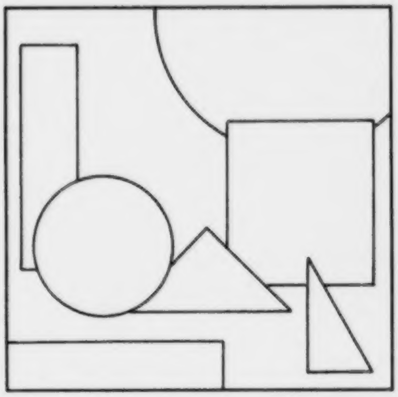
EXPRESSIVE PROPERTIES OF
3-D FORM

CONCEPT: Form has expressive potential and can portray ideas, moods, feelings, and values. Understanding the expressive properties of form can help you evaluate and appreciate works of art.



EXPRESSIVE QUALITIES OF FORM

SIMPLE TO COMPLEX

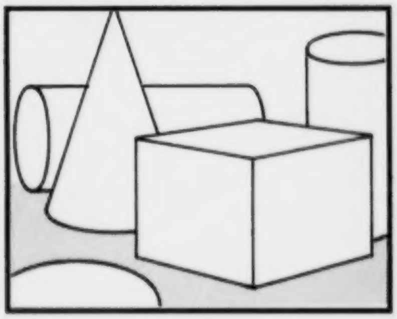


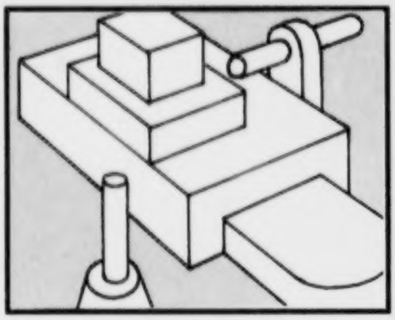
SHAPE
· FLATNESS / Pictures that employ strictly shapes without the illusion of three dimensions can appear flat and non-dimensional.

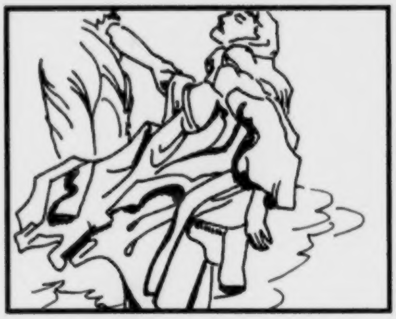
SIMPLE FORMS
· SIMPLE / Pictures that have been drawn with simple forms such as blocks, spheres, cones, and cylinders can suggest things such as common, easy, typical, uncomplicated, a toy, familiar, plain, or basic.
· FUTURISTIC / Simple forms and their variations are sometimes used to portray the future with its simplicity and aerodynamic qualities. Such pictures can suggest the future, coming event, advanced, or modern.

COMPOUND FORMS
· TYPICAL / Compound forms are the type of forms we are accustomed to seeing, because many buildings are compound forms. They can suggest things such as typical, everyday, functional, or manufactured.

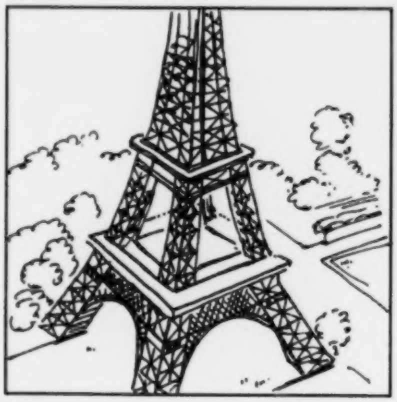
COMPLEX FORMS
· NATURAL / Humans, animals, and other natural objects have complex forms. They can suggest things such as natural, organic, earthy, or complicated.

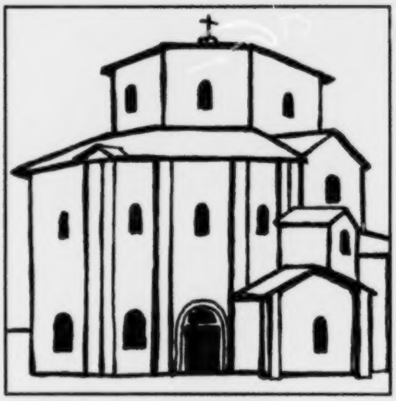






OPEN AND CLOSED



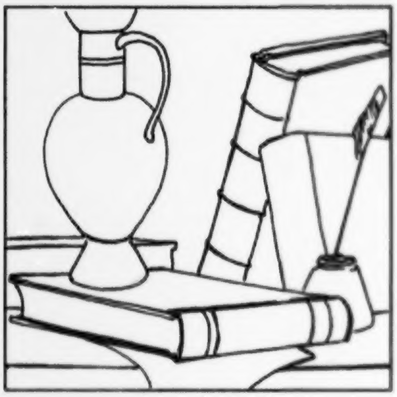


OPEN FORMS
· AIRY / Some forms may be constructed so that they are airy or open. The Eiffel Tower is such a form. These forms can suggest things such as airy, ethereal, intangible, light, inside out, or exoskeleton.

CLOSED FORMS
· SOLID / Forms whose sides enclose its interior are referred to as closed forms. They can suggest things such as solid, compact, firm, dense, hard, substantial, secure, a haven, a fortress, guarded, or protected.

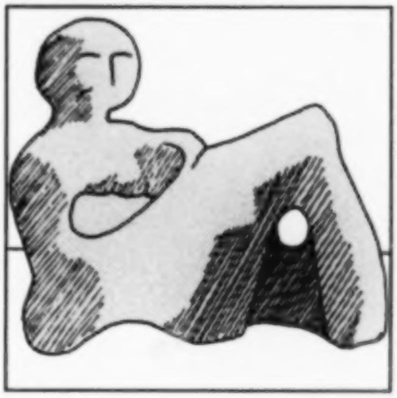
EXPRESSIVE QUALITIES OF FORM

REALISTIC TO ABSTRACT



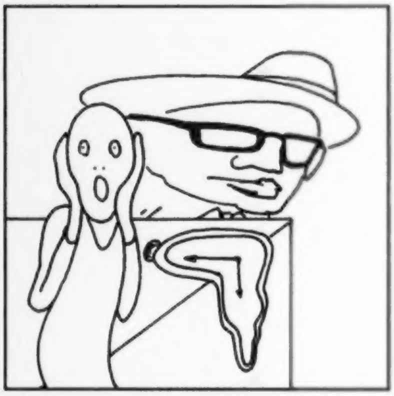
REALISTIC

· NATURAL / Objects drawn so they appear realistic can suggest things such being natural, exact, true-to-life, as things really are, factual, accurate, literal, or true.



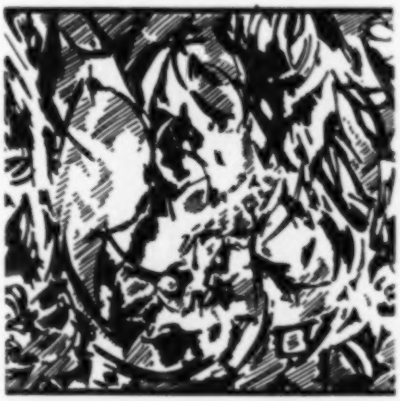
NEW FORMS

· UP-TO-DATE / Objects whose forms are new to our experience can suggest things such as new, fad, contemporary, up-to-date, current, or fashionable.



EXAGGERATED OR DISTORTED

· STRANGE / Objects that have been drawn so their forms are exaggerated or distorted may suggest things such as strange, unusual, deformed, novel, peculiar, rare, eccentric, weird, alien, or exotic.
They may also suggest things like mirage, vision, phantasm, hallucination, deformed, warped, maimed, alien, foreign, or wondrous.



NON-OBJECTIVE

· TEXTURE / Images that do not appear to represent any natural object are referred to as non-objective (no object). These kinds of images can suggest things such as texture, paint, composition, curious, strange, odd, illogical, impractical, or absurd.

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CRITICAL PROCESS

Using an art criticism process to describe and analyze a painting can help you better understand and appreciate works of art. The intent of the critical process is to gather specific facts necessary to make a general, accurate statement about an artwork's meaning and value.

The four steps in the critical process:

1. DESCRIPTION

Accurately report what you see in the artwork. Describe what is immediately visible in the painting. Take an inventory of what is visually present in the picture. The description should include real and abstract characteristics of the artwork.

2. ANALYSIS

Explain the relationships among the items listed in the description. Explain how the things are organized and their behavior in the work. Explain what effect the objects and elements have in the painting.

3. INTERPRETATION

Finding the overall meaning of a work based on the information gathered in the description and analysis stages of the process. Give a possible interpretation of the painting. Explain the theme of the work. Explain what problems the picture tries to solve.

4. JUDGMENT

Make judgments about the work. Rank the quality of the work against other works by the same artist. Compare the quality or importance of the work against works by different artists. Judge the artistic merit of the work.

THINGS TO CONSIDER WHEN USING A CRITICAL PROCESS

JUDGMENT

The final step in the critical process involves judgment. Making a judgment involves ranking the picture by the artist with other pictures by the same artist. Is it as good? Is it better or worse that other pictures by the same artist? The judgment also may involve comparing it with other pictures of the same type by different artists. The judgment may consider to what extent the work is a contribution to the field of art. Does the picture represent a major idea or concept never used before in the history of art? Does it represent a major change in the style of the day? Does it represent some other important contribution?

ART CRITICISM PRACTICE SHEET

NAME ______________________ PERIOD ________ DATE __________
TITLE OF WORK ______________________ ARTIST ______________

Select a painting by a master and describe its contents by completing the sentences below. Be as accurate as you can. Write statements that are factual and descriptive. Additional comments may be written on the back of the paper.

DESCRIPTION	ANALYSIS
People and objects	**People and objects**
Shape	**Shape**
Space	**Space**
Value	**Value**
Size & Proportion	**Size & Proportion**
Line	**Line**
Linear perspective	**Linear perspective**
3-D Form	**3-D Form**

INTERPRETATION

Describe the effect the elements have in the picture.

JUDGMENT

Make a judgment of the artwork.

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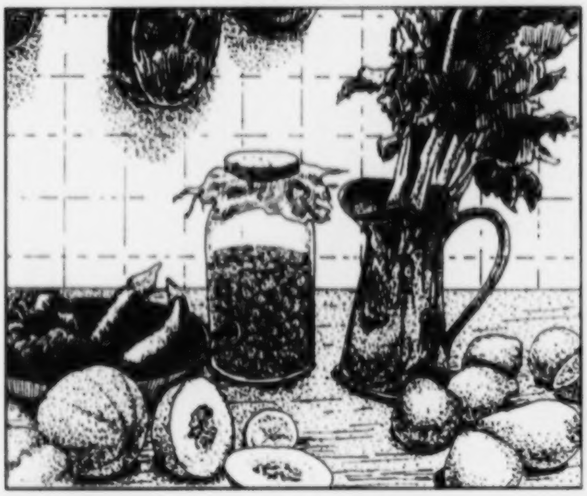
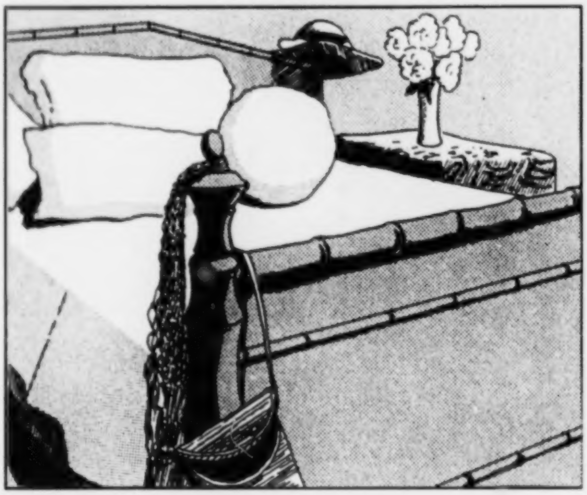
ART AESTHETICS PRACTICE SHEET

NAME ______________________ PERIOD ______ DATE __________

PICTURE A



PICTURE B



Examine the two pictures illustrated above. If both artists intended to portray a feeling of simplicity in their picture, which one do you feel is more successful? Circle the letter on the first line below and explain your answer in the space provided. Additional comments may be written on the back of the paper.

Picture A. Picture B. ______________________________

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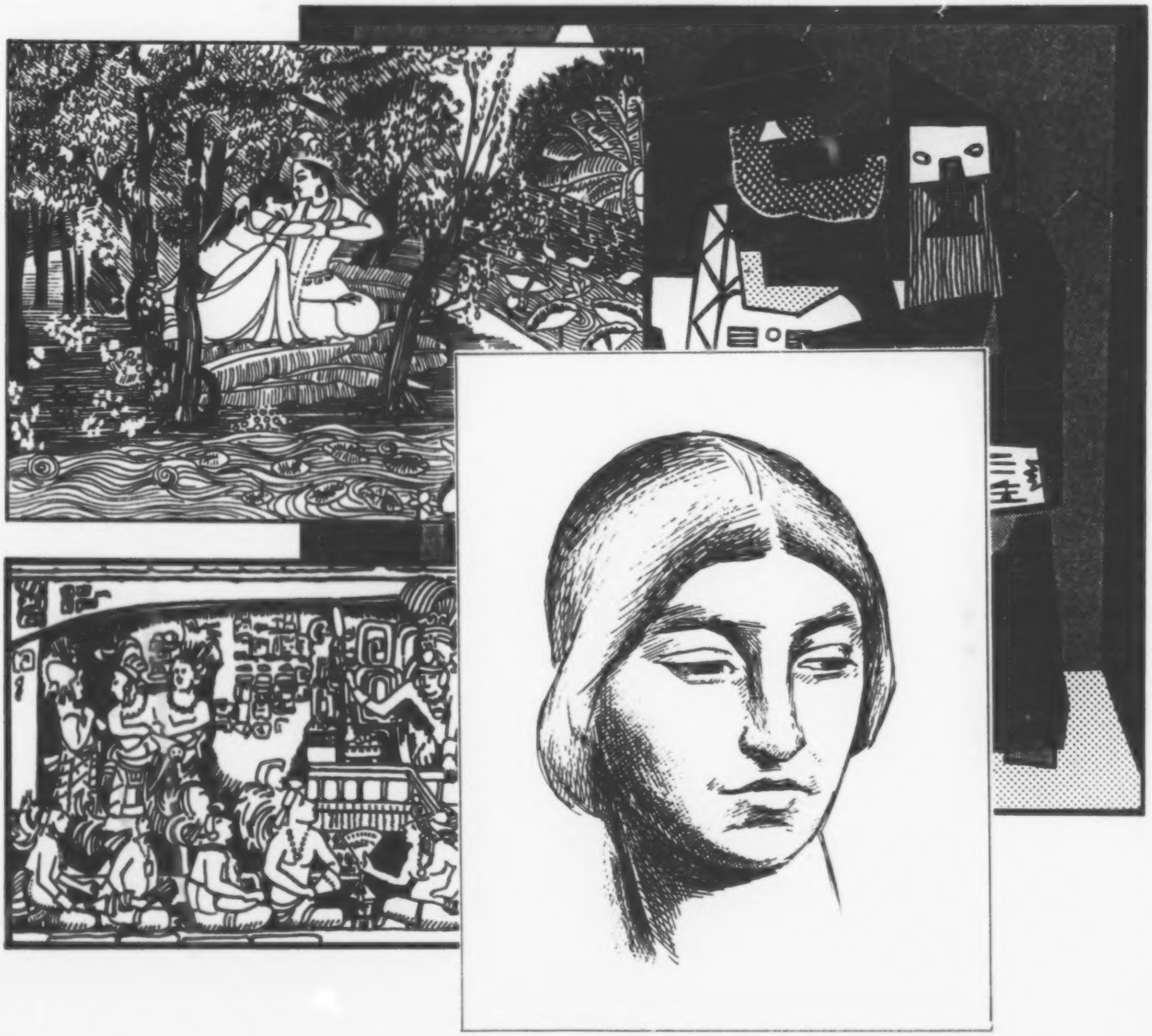
UNIT 7 • LESSON 3

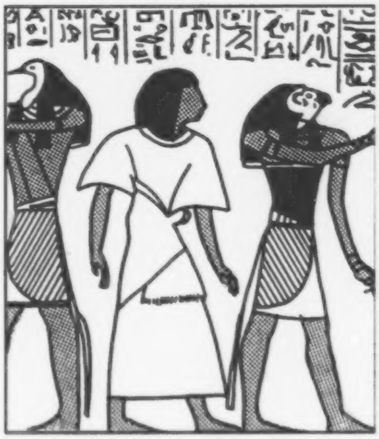
A HISTORICAL LOOK AT
THREE-DIMENSIONAL
FORM

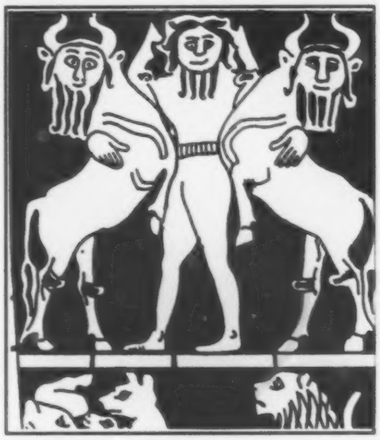
CONCEPT: Artists in each major art period used form in their own way. How form has been used in an artwork can help identify a specific period of time, culture, or artistic style.

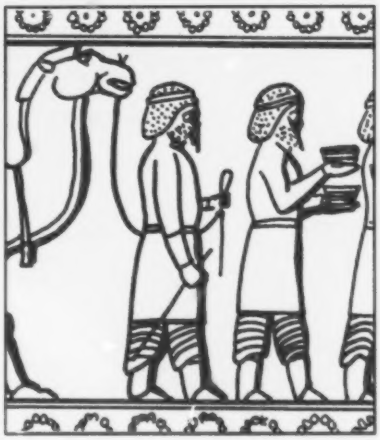


THE ANCIENT WORLD

EGYPTIANS, SUMERIANS, AKKADIANS \ FLAT • Much of the art of the ancient world was flat and lacked the appearance of three dimensions. The Egyptians purposely designed their figures to be flat. Remember, the Egyptian art was mainly for writing or communication purposes and had no intentions of portraying three-dimensional form. The Sumerians and Akkadians drew figures that were similar in appearance to the Egyptians and also used flat shapes. The figures on a sound box from Ur show flat shapes rather than three-dimensional forms. Minoan artists also drew flat shapes.

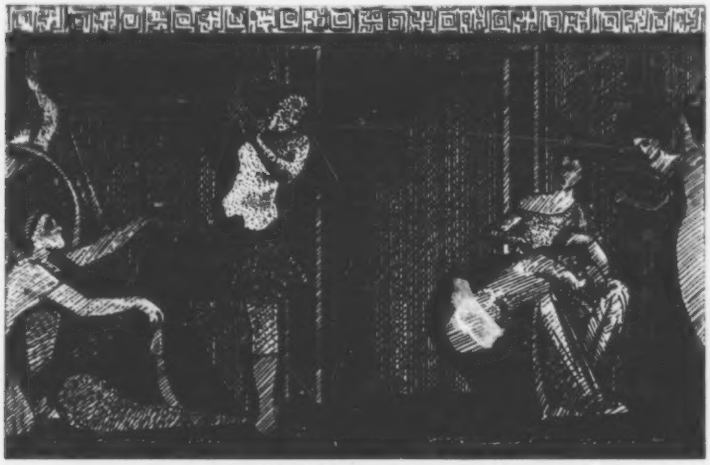




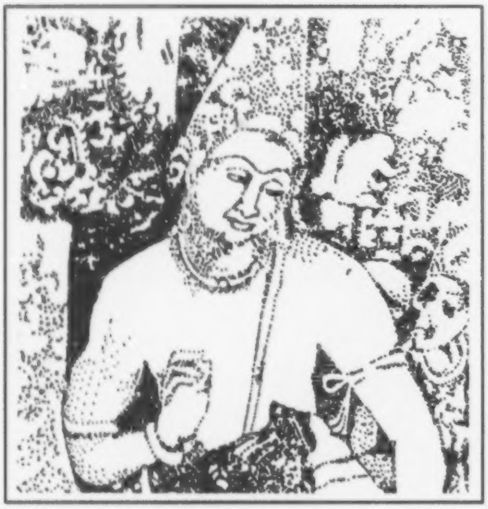


GREEK \ STAGE PROPS • Greek and Roman artists drew figures that show more depth and form than almost all of the art that was previously created. Some portions of the figures from the *Villa of the Mysteries* are foreshortened. With all the three-dimensional devices the Romans used, the figures still retain a flattened appearance. Some figures have an appearance of flat painted cardboard much like the shapes used as stage props.

INDIA • Much of the artwork from India shows only a slight amount of three-dimensional form in the drawings. The figure on the left (*Beautiful Bodhisattva*) uses value changes to give the illusion of form. Overlapping and the use of contour lines help to give the picture a sense of form.

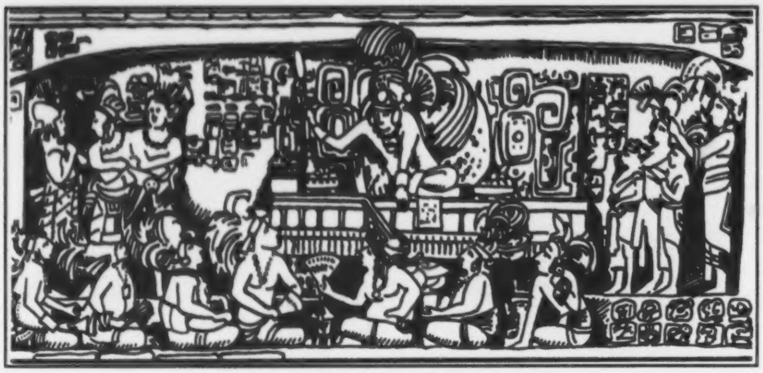


The Villa of the Mysteries, c. 50 B.C.



Beautiful Bodhisttva Padmapani, c. 450—500.

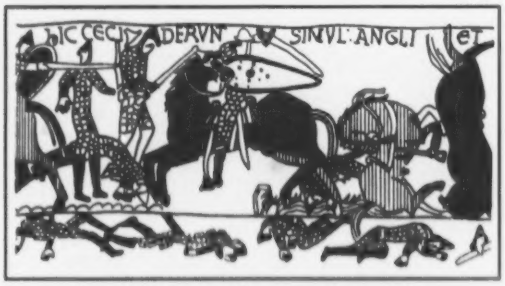
MESOAMERICA \ SHAPE • Most of the artwork from Mesoamerica shows figures drawn as shapes. Many figures are drawn from a front or side view which limits the illusion of dimension. Some figures are drawn in poses where the figures turn, bends, or twists giving them an appearance of some degree of depth. Overlapping of figures also helps portray depth. However, most examples emphasize shape, and the overall appearance is essentially flat.



Lintel from Piedras Negras, Mayan, c. 501.

THE MIDDLE AGES

EUROPE \ "FLAT" FORMS • Overlapping body parts and wrapping cloth around them helped create an illusion of depth; yet with all the three-dimensional devices that were possible, many figures still retain a flat appearance. Both humans and animals are essentially flat shapes.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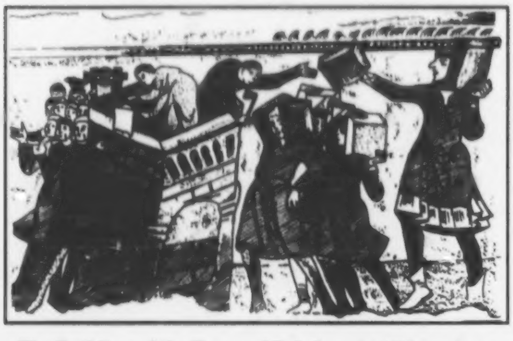
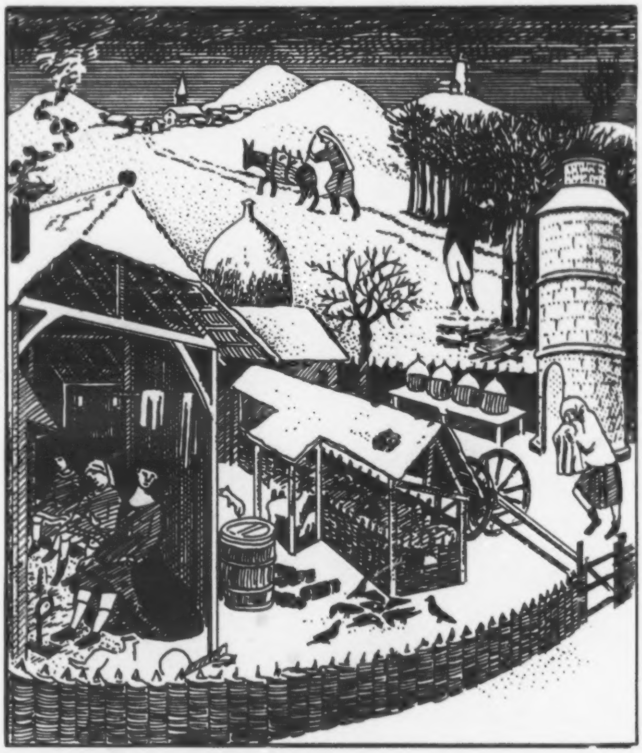
From *The Bayeux Tapestry*, 1073—1083.

EUROPE \ INCONSISTENT FORM • Many illustrations in books and mosaics contained pictures of figures that had little or no three-dimensional form. Many pictures showed objects and figures that were incorrectly drawn.



The Building of the Tower of Babel, early 12th century.

EUROPE \ INCONSISTENCIES OF FORM • Many illuminated manuscripts and figures in wall paintings or mosaics contain figures with inconsistently drawn forms. The sides of many objects such as boxes and tables do not appear parallel in many pictures. Exterior and interior views of houses are inconsistent. Examine the illustrations below and notice the kinds of "perspective" problems artists had in drawing forms during the Middle Ages.



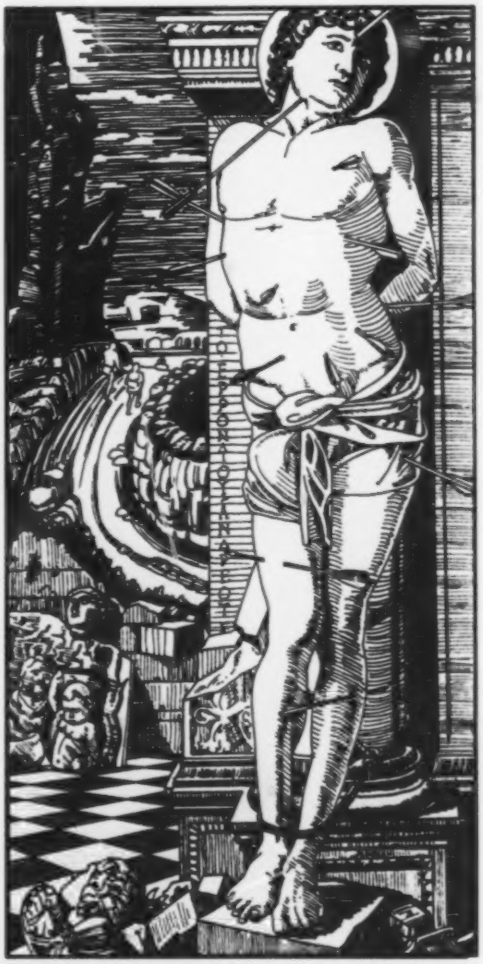
The Limbourg Brothers, *February*, 1413—1416.

BEST COPY AVAILABLE

THE RENAISSANCE

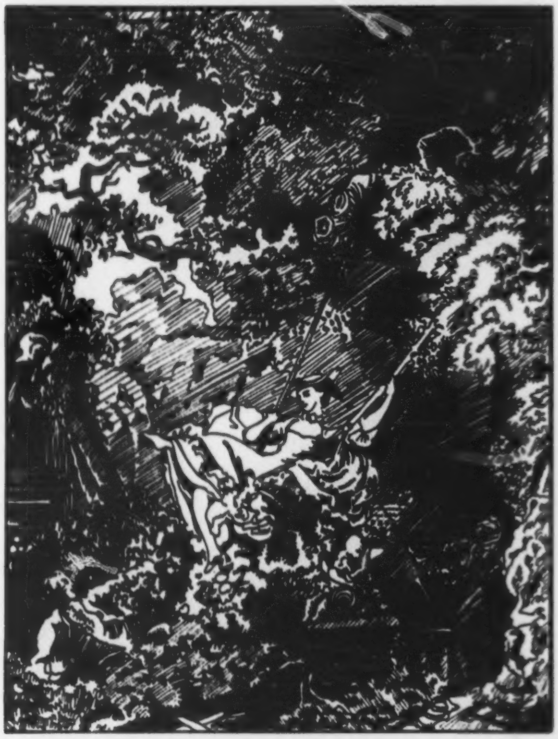
EUROPE \ LINEAR PERSPECTIVE HELPS IN DRAWING 3-D FORMS • The invention of linear perspective had a great effect on how three-dimensional forms were drawn. Linear perspective can be used to plan both geometric and organic forms and help make their spacial relationship appear correct.

EUROPE \ COMPLEX FORMS • Whereas the forms of many subjects were simplified and flattened during the Middle Ages, the Renaissance artists began to draw the human body with accuracy and to record all the muscles and bones that went into it. Within a short number of years, artists were drawing the complex human form with great skill and portraying its three-dimensional forms convincingly. Along with the ability to draw the human figure, they could also draw any other forms to show dimension and three-dimensional form. During the Renaissance, artists painted pictures of landscapes, still-life subjects, and buildings, all having a convincing appearance of three-dimensional form.

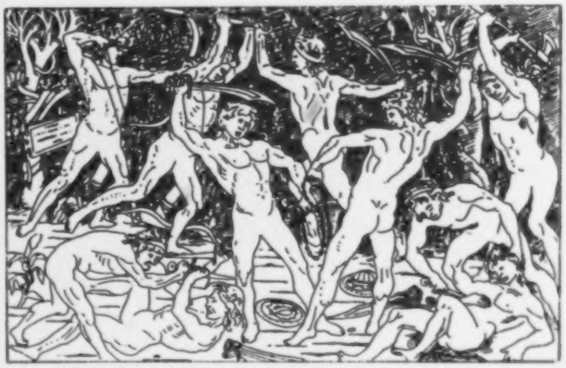


Andrea Mantegna, *St. Sebastian*, c. 1455—1460.

EUROPE \ VERY COMPLEX FORMS • By the end of the Renaissance, during the Baroque period, artists were creating pictures where the subject matter was portrayed as very complex forms. Notice how the artist has composed the three-dimensional objects in the picture with many small parts. The appearance of most things in the picture is one of great complexity.

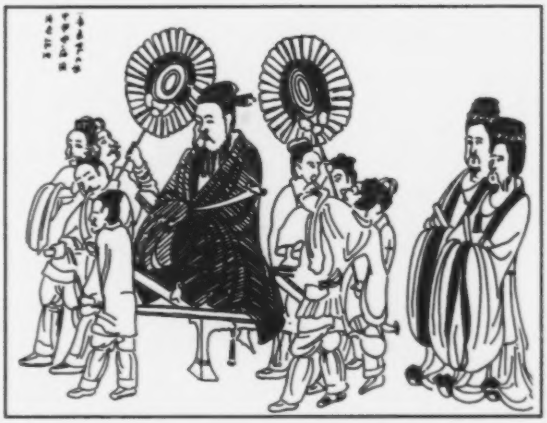


Jean Honoré Fragonard, *The Swing*, 1766.



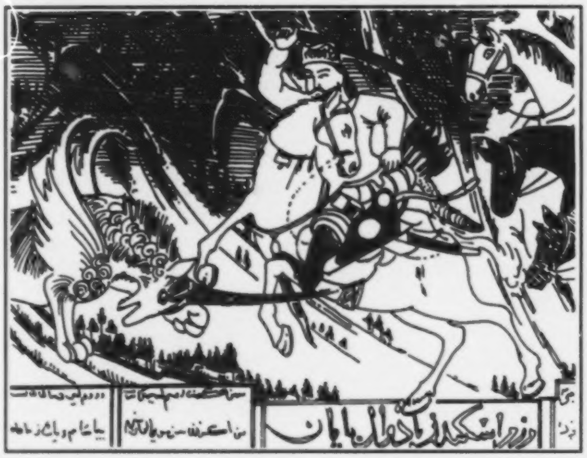
Antonio del Pollaiuolo, *Battle of Ten Naked Men*, c. 1465—1470.

CHINA • Drawings by Chinese artists show objects as three-dimensional forms. Buildings have two and three sides visible. People are seen in natural positions, contributing to the illusion of depth and form. Views of buildings and interiors of houses were often drawn with isometric perspective, giving them their typical Oriental appearance.



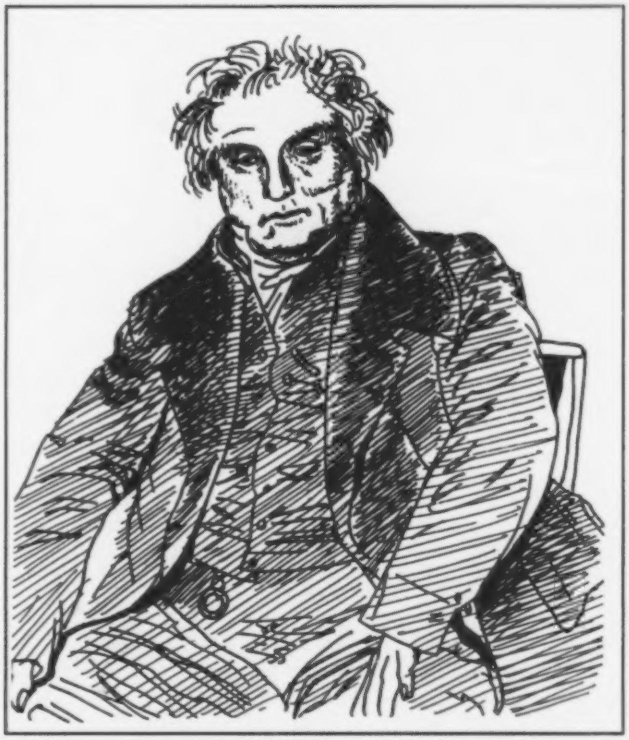
Yen Li-Pen, *The Thirteen Emperors, 569—582*

PERSIA • The picture at the right shows the influence of Chinese artwork. Persian artists also drew pictures that showed a degree of three-dimensional form. People are seen in natural positions, which helps give a realistic appearance.



The Battle of Alexander and the Dragon, 12th century.

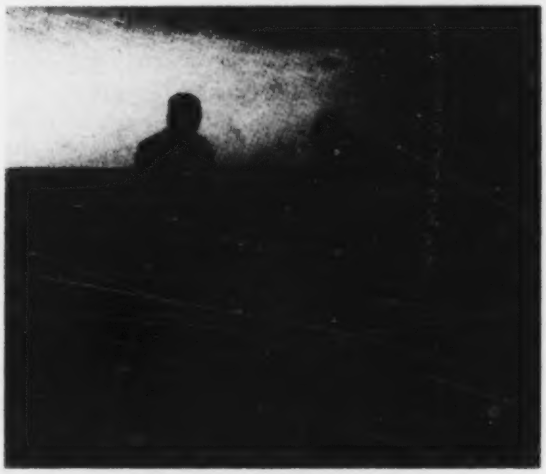
THE MODERN WORLD



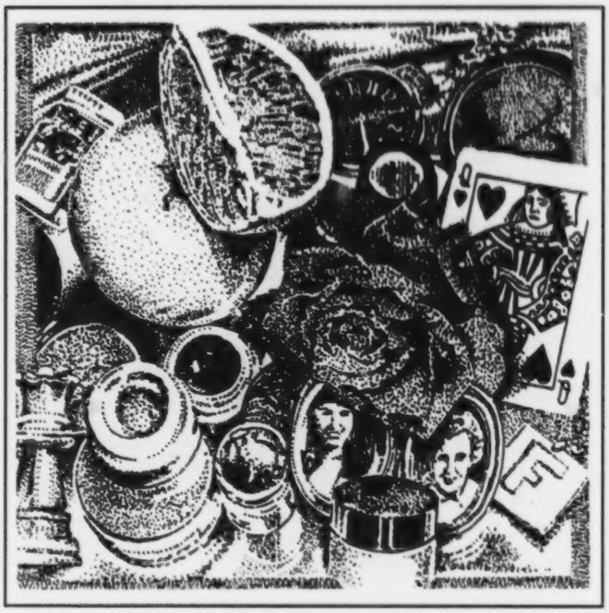
Jean-Auguste Dominique Ingres, *Louis Bertin*, 1832.

EUROPE \ SPECIFIC FORM • Throughout the Renaissance, portrait painting was an important part of the art field. It continued into the modern world, but the invention of the camera soon changed the tradition permanently. Jean Auguste Ingres (1781-1867) can be considered the last great portrait painter. Even though the camera was considered the "pencil of nature," it could not create the illusion of form, depth, and aesthetic quality that were present in so many of the portraits made before 1840. Even today when an official picture of a king, queen, or president is desired a painting is preferred over a photograph.

EUROPE AND UNITED STATES \ RISE OF REALISM • During the beginning of the modern world, artists found that the tradition of art branched into two different roads. One road was associated with optical realism—it was related to science, photography, and objective observation of the external world. The second was associated with the psychological and the spiritual—the recording of the "inside" world. The examples below show the continual interest and continuity of the representation of realism.

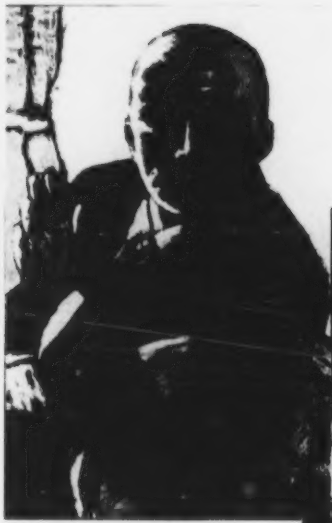


Jean Millet, *The Angelus*, c. 1857.

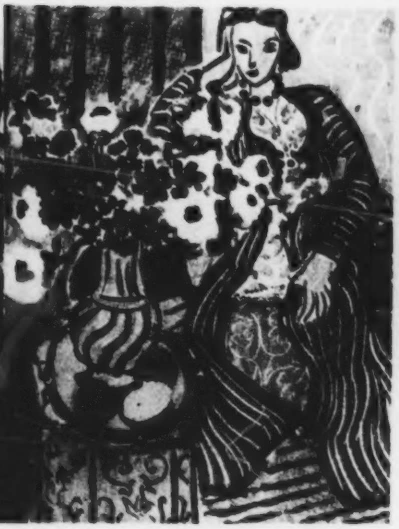


Audrey Flack, *Queen*, 1975—1976.

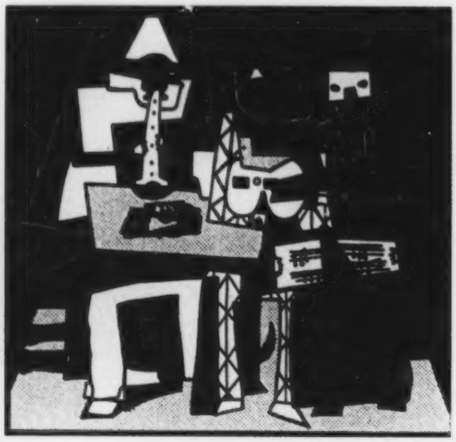
EUROPE \ BACK TO FLAT • Another aspect of the modern world is the interest in abstraction. The examples below show the continual flattening of three-dimensional form. By the early twentieth century, artists had deleted almost all dimension in the picture plane.



Max Beckman, *Self-Portrait*, c. 1930.

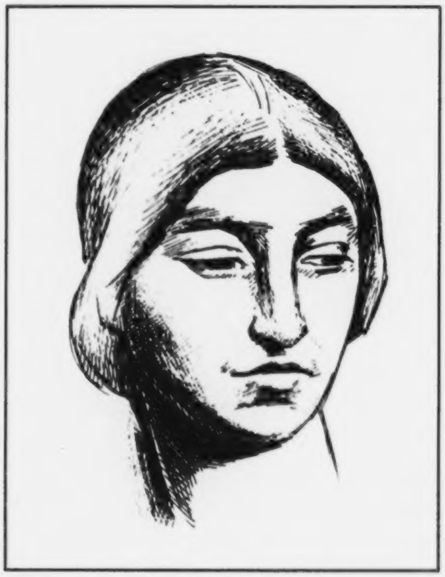


Henri Matisse, *The Purple Rose*, c. 1910.



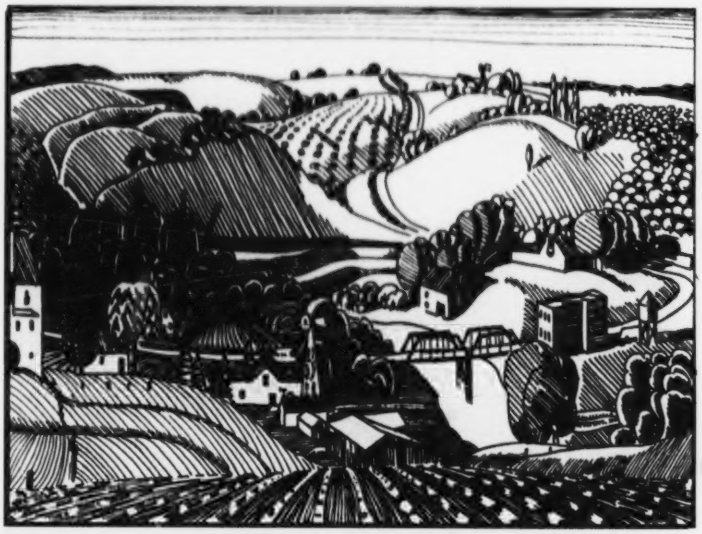
Pablo Picasso, *The Three Musicians*, 1921.

EUROPE \ BACK TO BASICS • The trend to simplify objects to basic shapes and basic forms began in the late 1800s. The picture below by Pierre Puvis de Chavannes (1824-1898) shows a girl's head drawn with a graceful simplicity. Notice how detail and the complexity of form have been beautifully simplified.



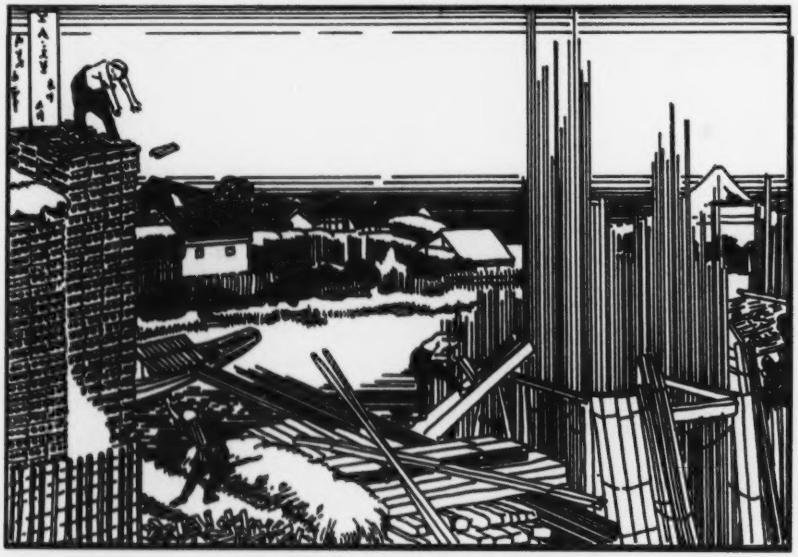
Pierre Puvis De Chavannes,
Study for a Woman's Head, c. 1870.

EUROPE \ SIMPLIFIED FORM • Paul Cezanne may have been the first modern artist to work consistently at simplifying the forms in his paintings. He believed that all natural objects were combinations of basic forms such as cubes, cones, and cylinders. Since the time of Cezanne many others have continued to explore the possibilities of Cezanne's ideas. Several artists in the modern world painted complex objects as very simple forms. Artists such as Fernand Leger (1881-1955), Grant Wood (1891-1941), and George Tooker (1920-) capitalized on using basic forms to create a unique look in their pictures. Leger painted plump and chunky figures with a simplified use of light. Wood simplified people and landscape forms to create a wonderland appearance. These simplified images of nature look as if trees, mountains, and clouds were redesigned to appear somewhat aerodynamic. Tooker simplified the form of human beings to create an automaton-looking race and then placed them in strange settings to create a very unusual appearance.



Grant Wood, *Stone City,* 1930.

JAPAN \ 3-D FORM • Japanese artists have continually drawn objects having the appearance of three-dimensional form. Many wood prints show objects with tops, sides, and fronts—which show form. People are drawn in natural poses rather than from orthographic views which limit the appearance of dimension. Wood-block prints are usually presented as line drawings with solid colors filling the shapes.



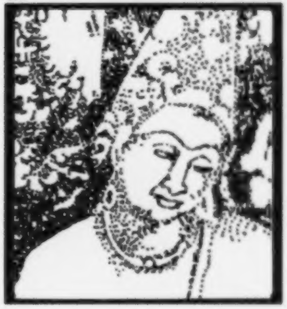
Tatekawa at Honjo, 1829.

A HISTORICAL LOOK AT 3-D FORM
PRACTICE SHEET

NAME ______________________________ PERIOD ________ DATE ________

CONCURRENT • The pictures below are segments of pictures found on the TIME LINE. Find them on the TIME LINE and write four important historical events or people concurrent with the artwork next to the picture in the space provided.

a.



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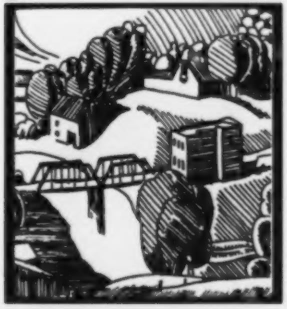

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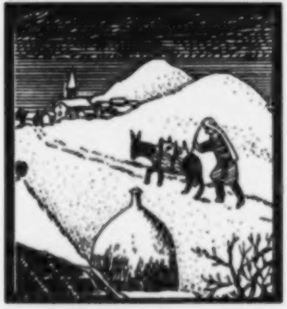

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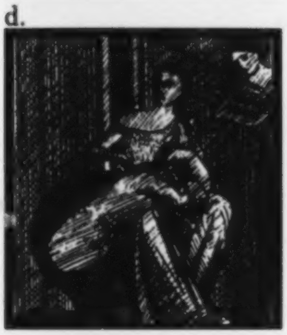

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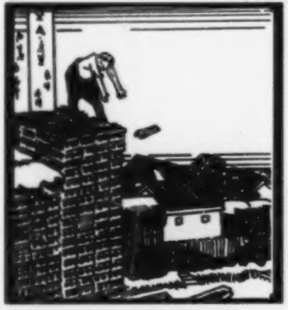

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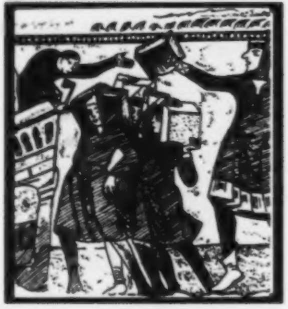

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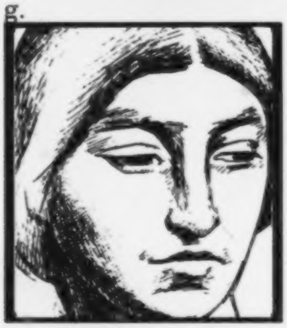

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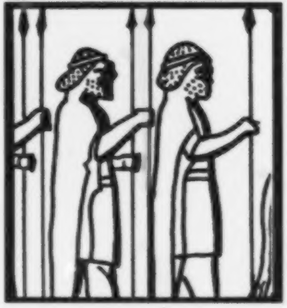

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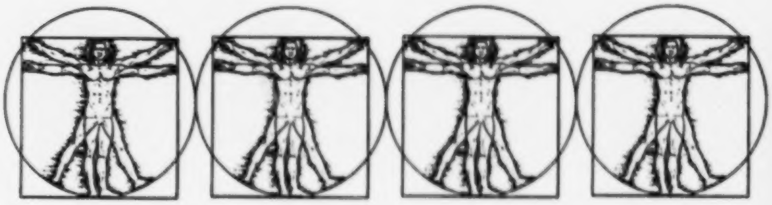
STUDENT MATERIALS



UNIT

8

LIGHT and SHADOW

Lesson 1

SENSORY PROPERTIES OF LIGHT and SHADOW
HOW MASTERS USED LIGHT and SHADOW
GUIDED PRACTICE SHEETS

Lesson 2

EXPRESSIVE PROPERTIES OF LIGHT and SHADOW
GUIDED PRACTICE SHEETS

Lesson 3

A HISTORICAL LOOK AT LIGHT and SHADOW
GUIDED PRACTICE SHEETS

UNIT 8 • LESSON 1

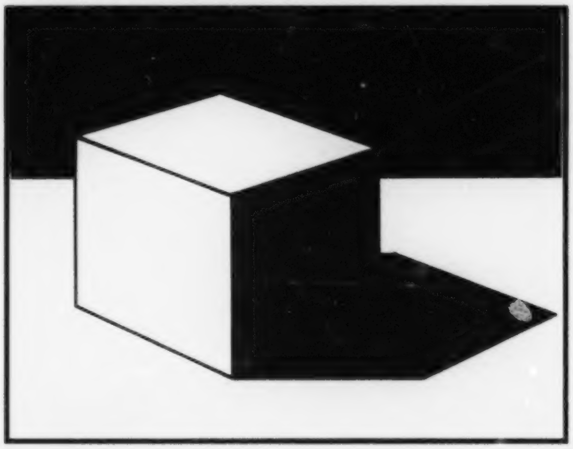
SENSORY PROPERTIES OF
LIGHT and SHADOW

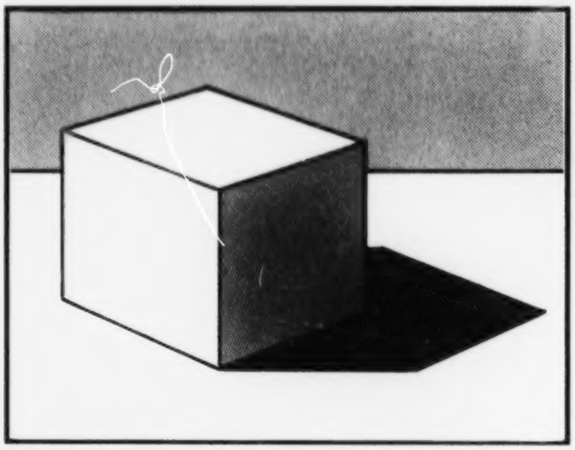
CONCEPT: Objects in the path of light have a light side, a shadow side, and a cast shadow.

LIGHT AND SHADOW SCALE

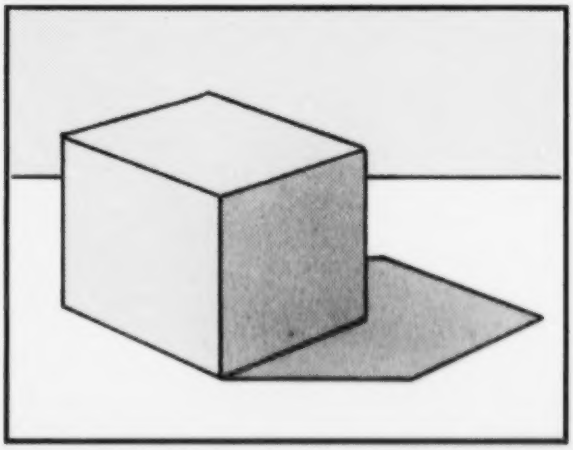
The scale below shows various degrees of light and shadow. The first illustration portrays a strong sense of light and shadow. It clearly shows the cube with a light side, a shadow side, and a cast shadow. In the following illustrations, the light gradually weakens until, in the last illustration, no light side, shadow side, or cast shadow is present. When these aspects are rendered accurately on an object, the feeling of form and depth are strengthened. Without these aspects, the picture can appear flat.

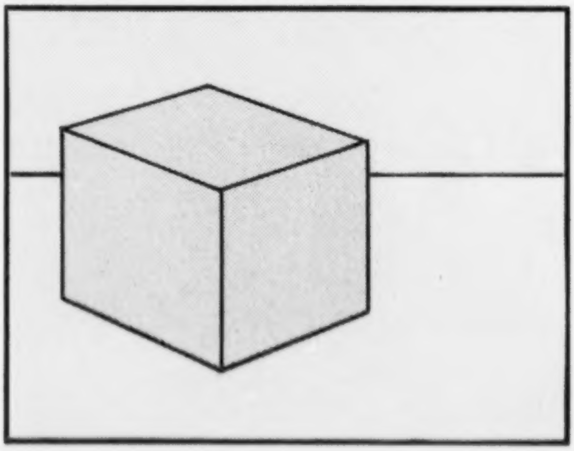
STRONG APPEARANCE OF LIGHT





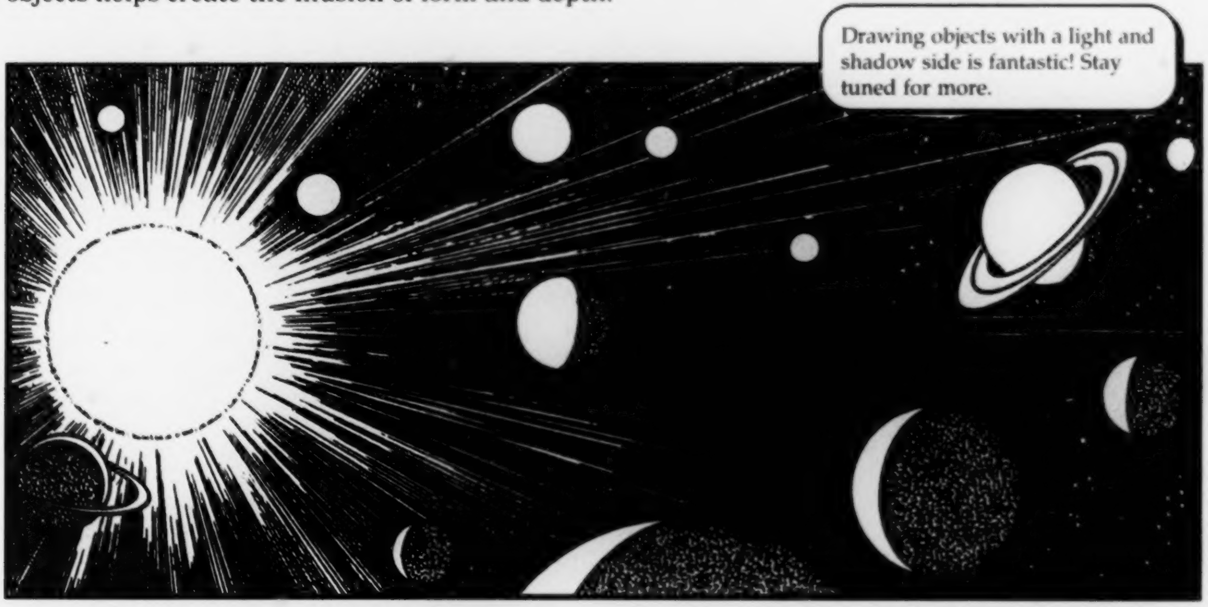
WEAK APPEARANCE OF LIGHT

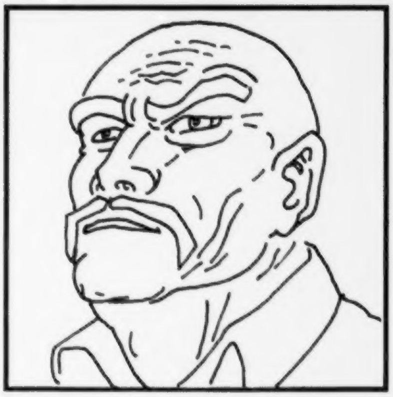


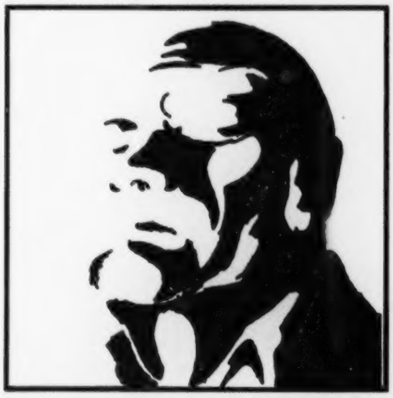


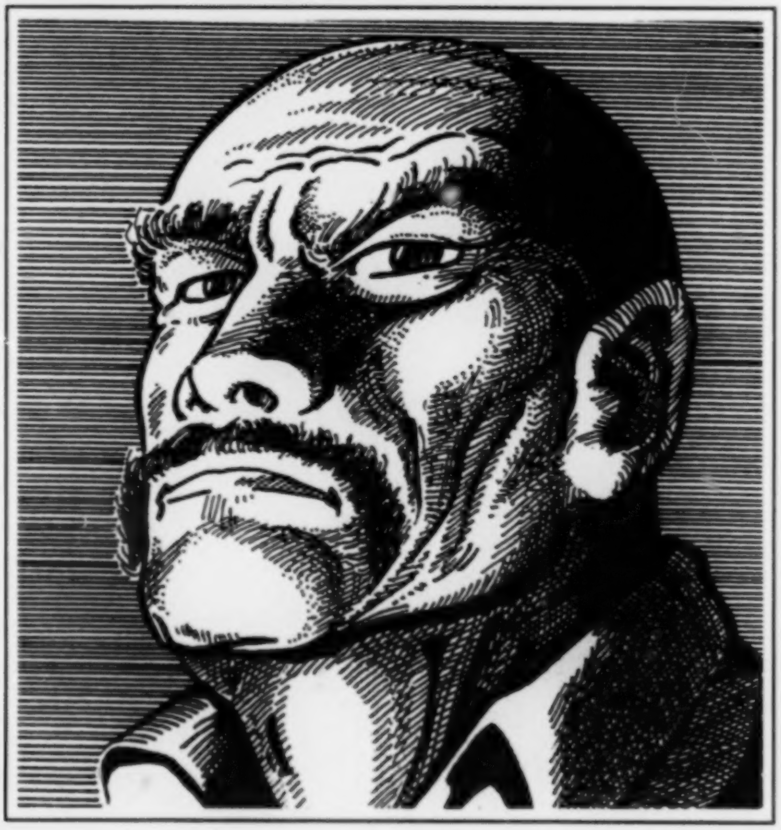
LIGHT MAKES A BIG DIFFERENCE!

1. Light is an important aspect in the universe and it greatly affects all things on earth. Physically, the light from the sun is vital for our existence. Visually, light on objects helps create the illusion of form and depth.


Drawing objects with a light and shadow side is fantastic! Stay tuned for more.



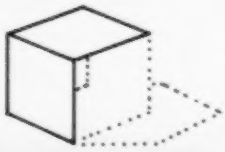




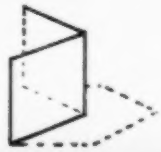
THREE ASPECTS OF LIGHT

2. When light strikes an object, the object has three major aspects: a light side, a shadow side, and a cast shadow.

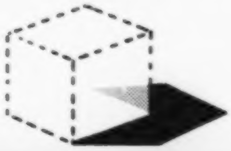
LIGHT SIDE

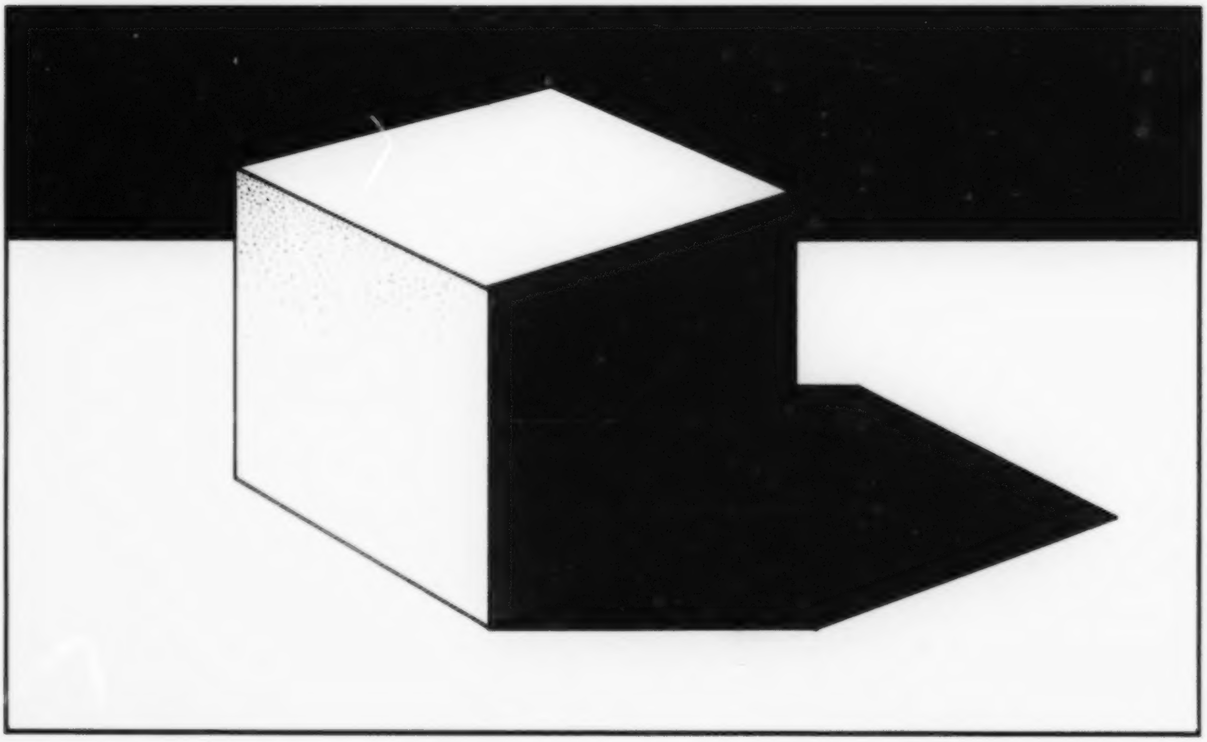


SHADOW SIDE

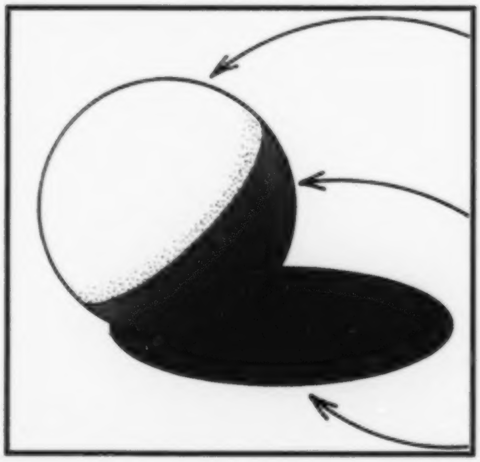


CAST SHADOW





Generally, the light side of an object has the lightest value, the shadow side is darker than the light side, and the cast shadow typically is the darkest value. In specific lighting situations, the values on an object may vary from this. The important thing is to record the values as accurately as possible.



LIGHT SIDE—LIGHT VALUES

□

SHADOW SIDE—MIDDLE VALUES

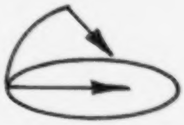
■

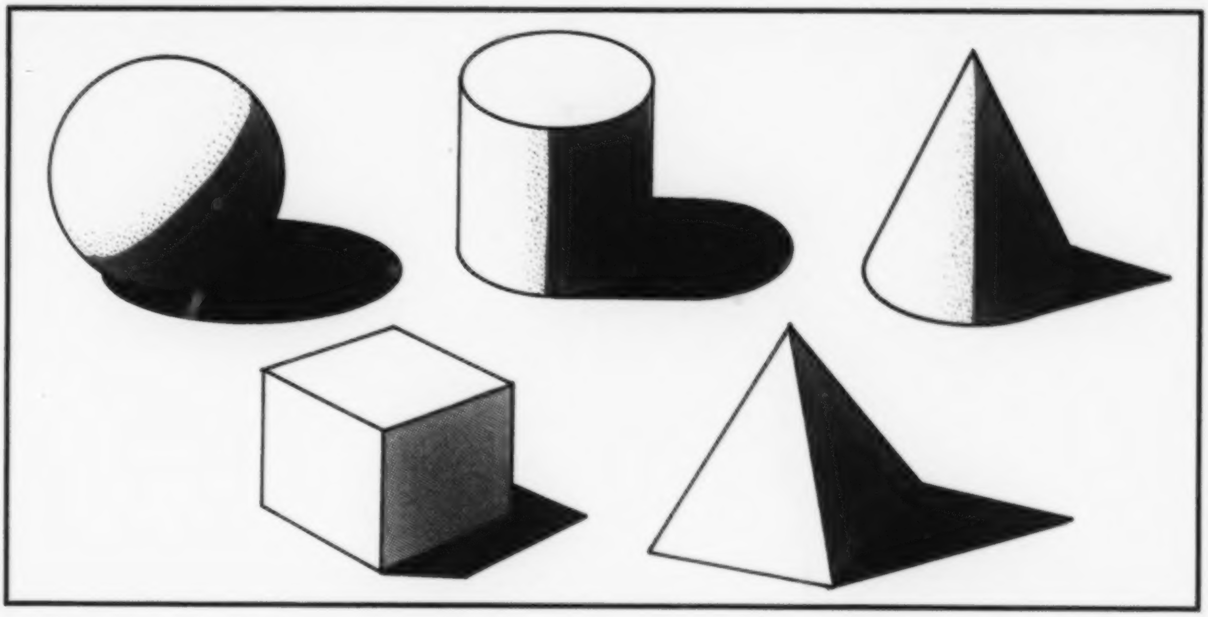
CAST SHADOW—DARK VALUES

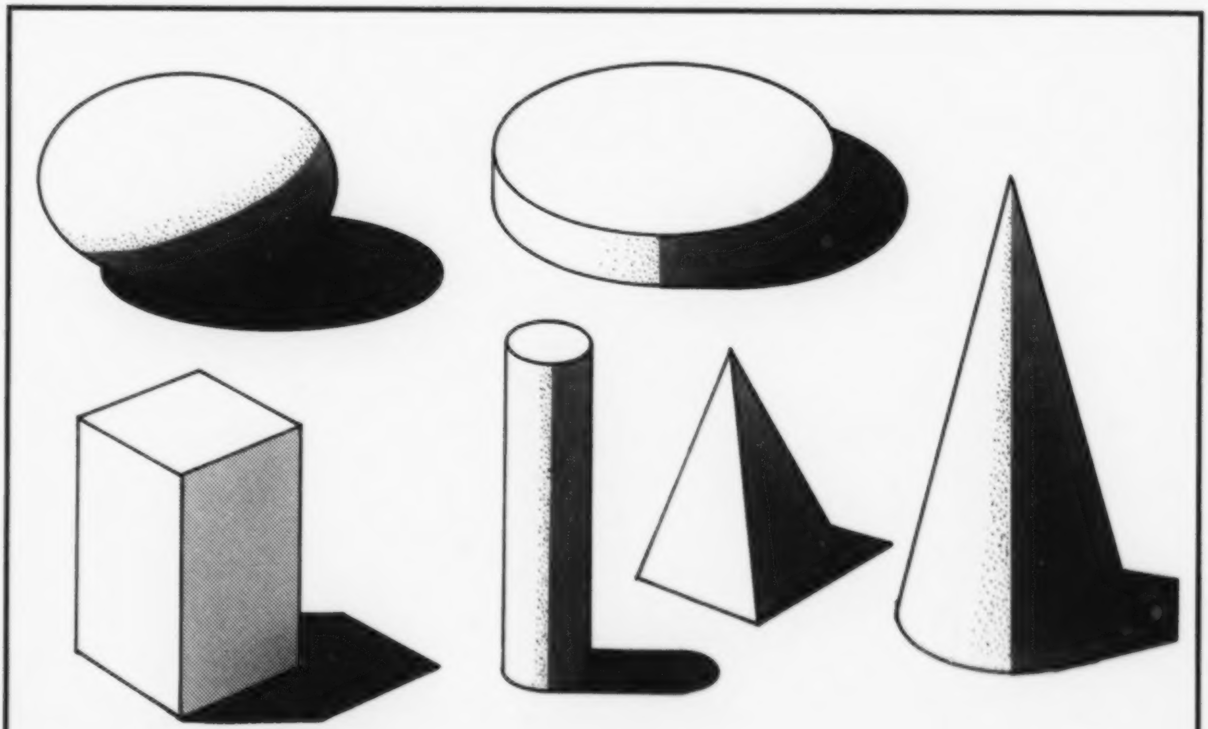
■

LIGHT ON SIMPLE FORMS

3. Rendering a light side, a shadow side, and a cast shadow on simple forms is the foundation for adding light and shadow to all other kinds of forms.

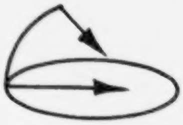


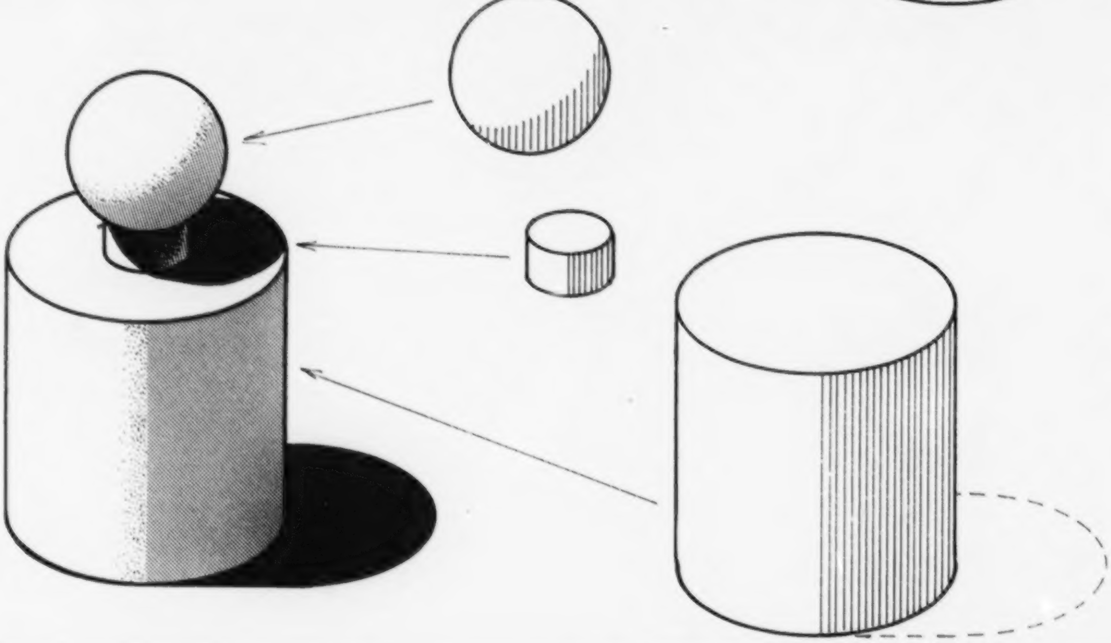


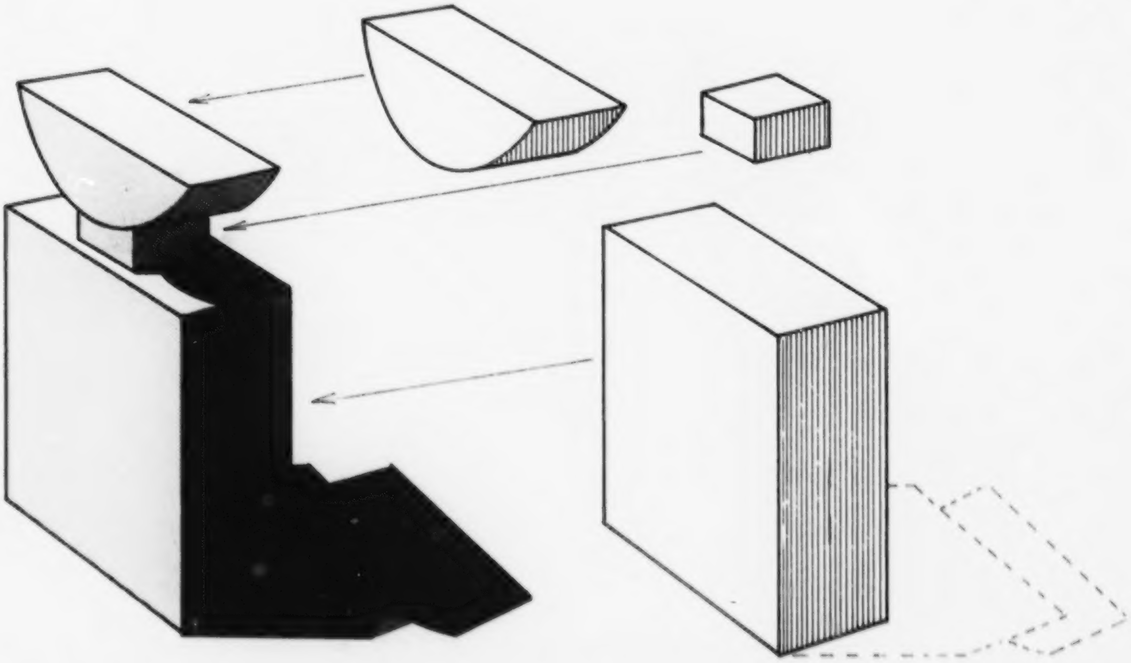


LIGHT ON COMPOUND FORMS

4. Depicting light on a compound form is a matter of rendering each part with a light side, a shadow side, and a cast shadow.

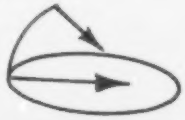


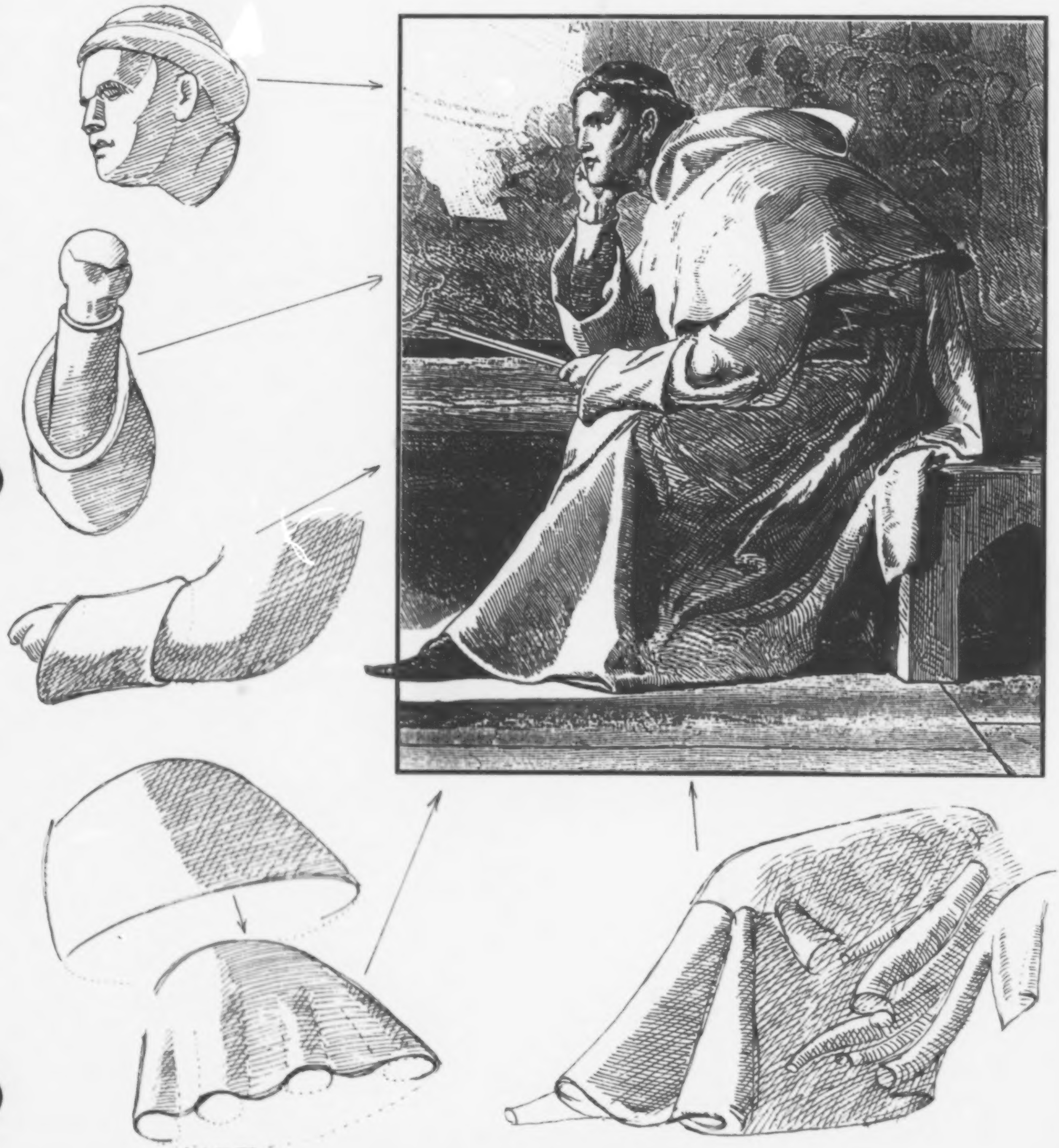




LIGHT ON COMPLEX FORMS

5. A complex form can be drawn with a light side, a shadow side, and a cast shadow by rendering each part individually. When each form is seen in its simplest form, adding a light and shadow side becomes easier.





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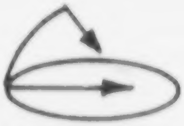
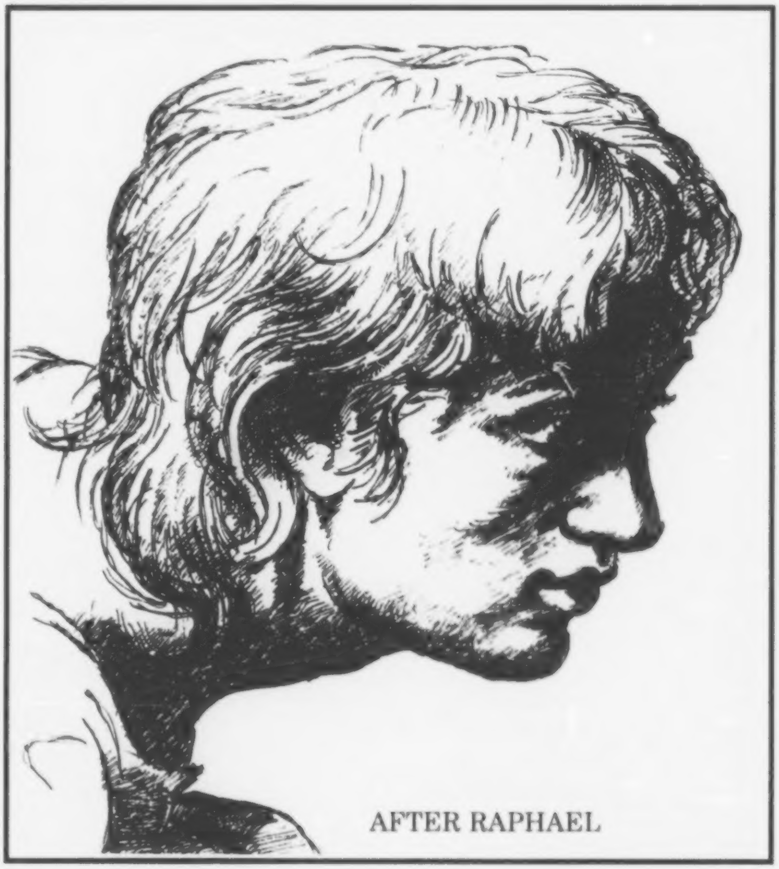
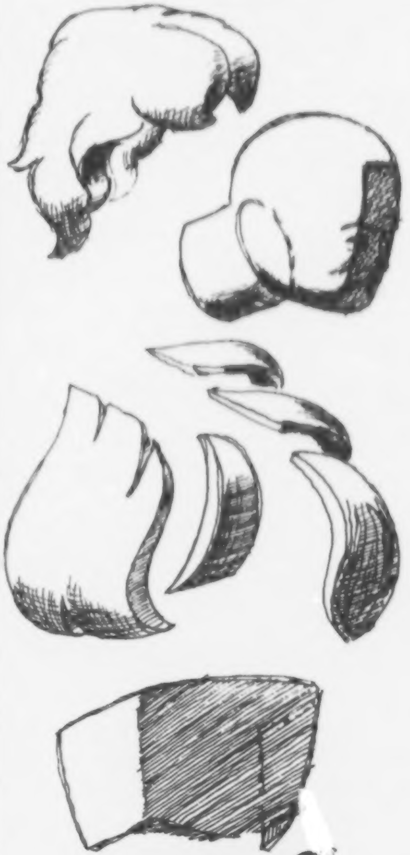
LIGHT ON COMPLEX FORMS

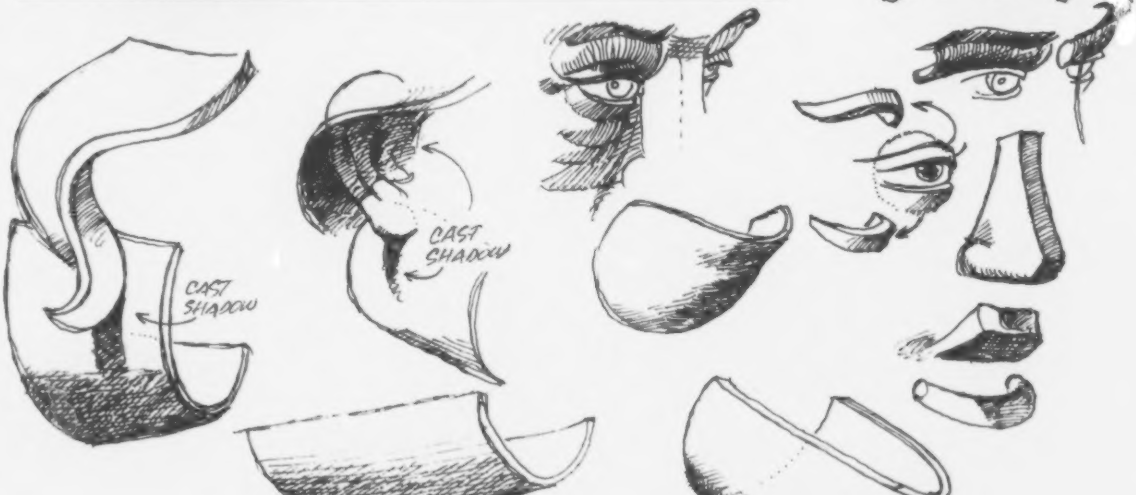
Remember, complex objects are made up of many smaller forms. Rendering each part accurately can help give the illusion of light and enhance the appearance of form.





AFTER RAPHAEL

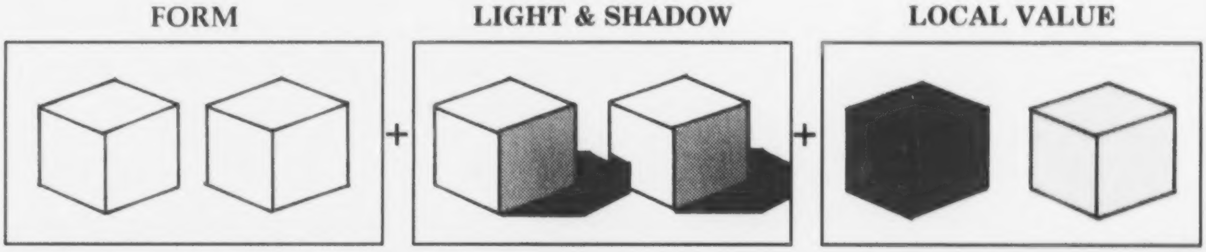


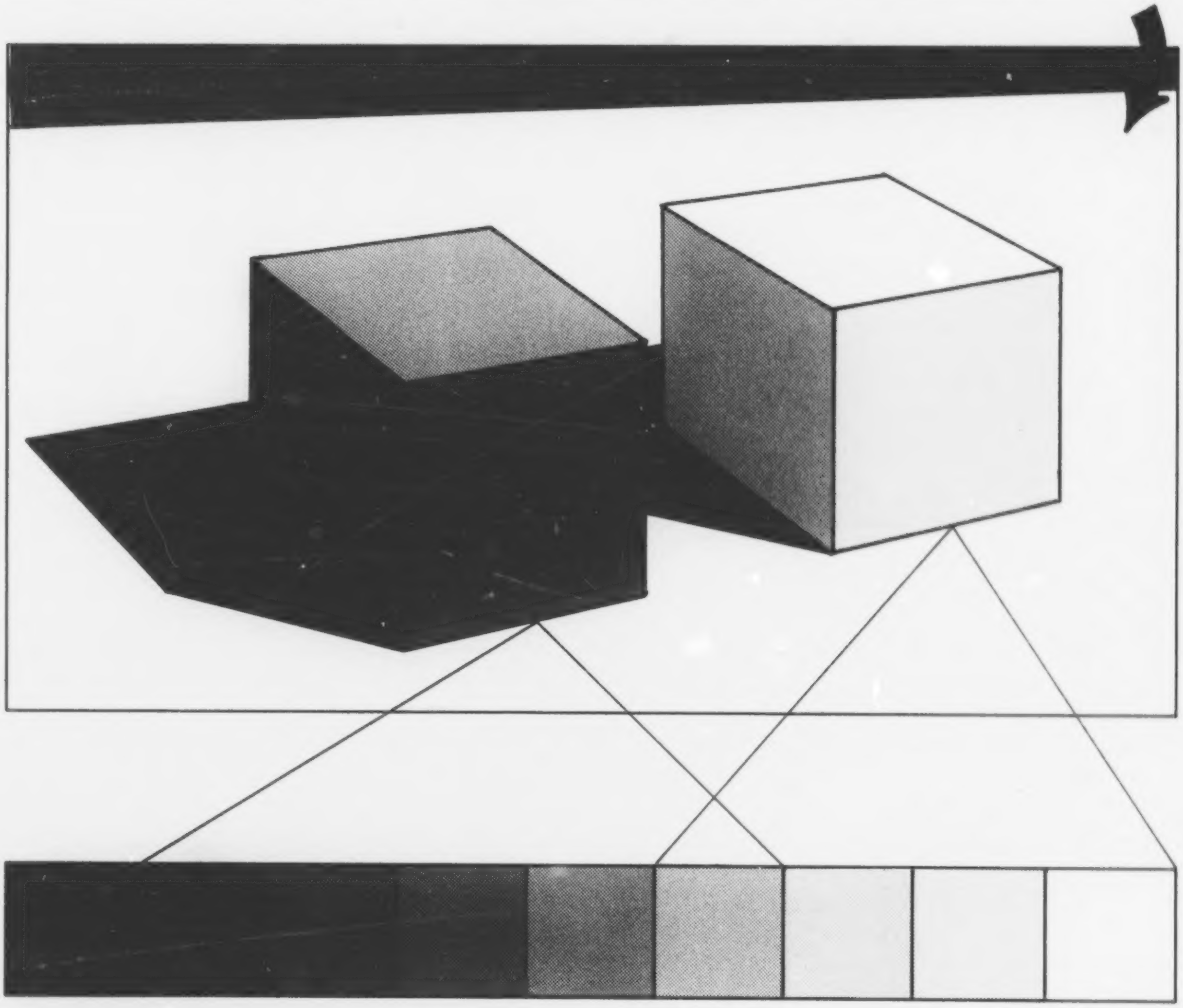


LOCAL VALUES

6. Each object has its own value. This inherent value is called *local value*. Light does not change the local value of an object. When light strikes either a light or a dark object, each will have a light side and a shadow side; the light object remains light and the dark object remains dark.

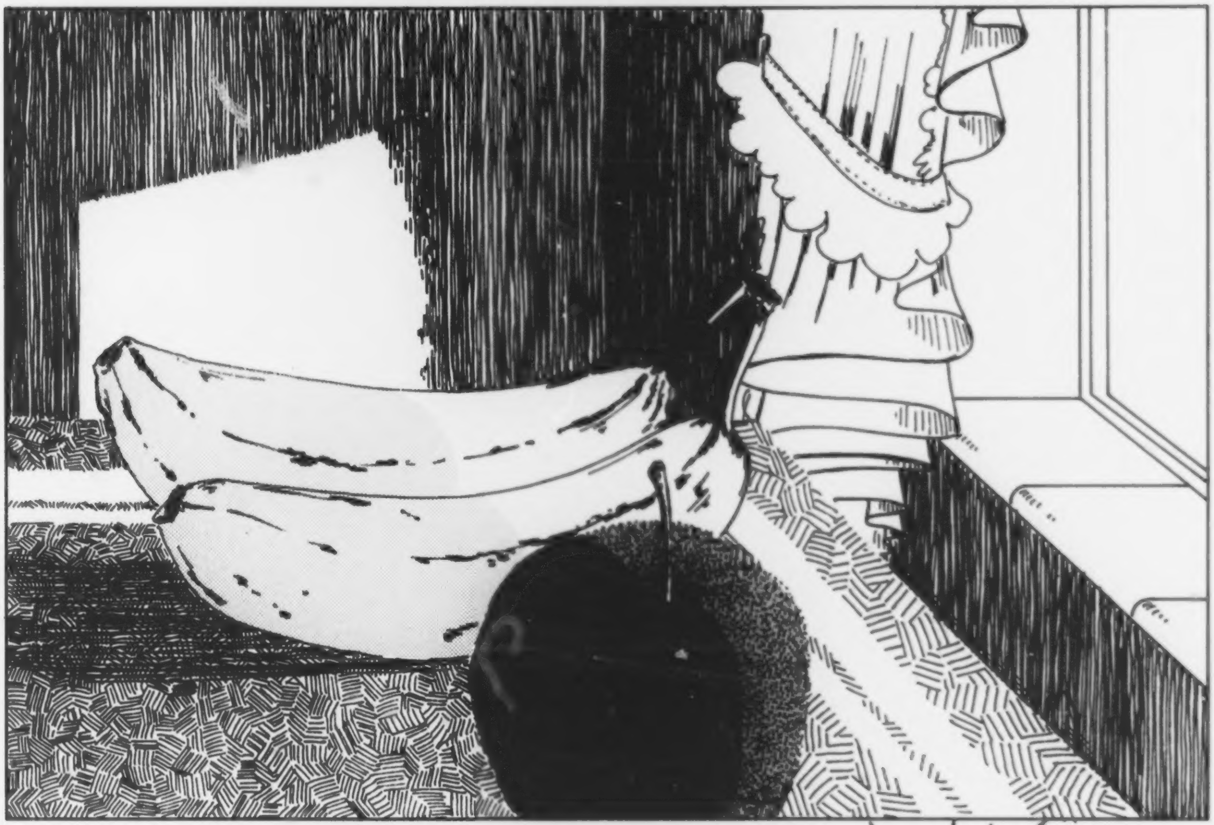
Notice how the light affects the local value of the two cubes.

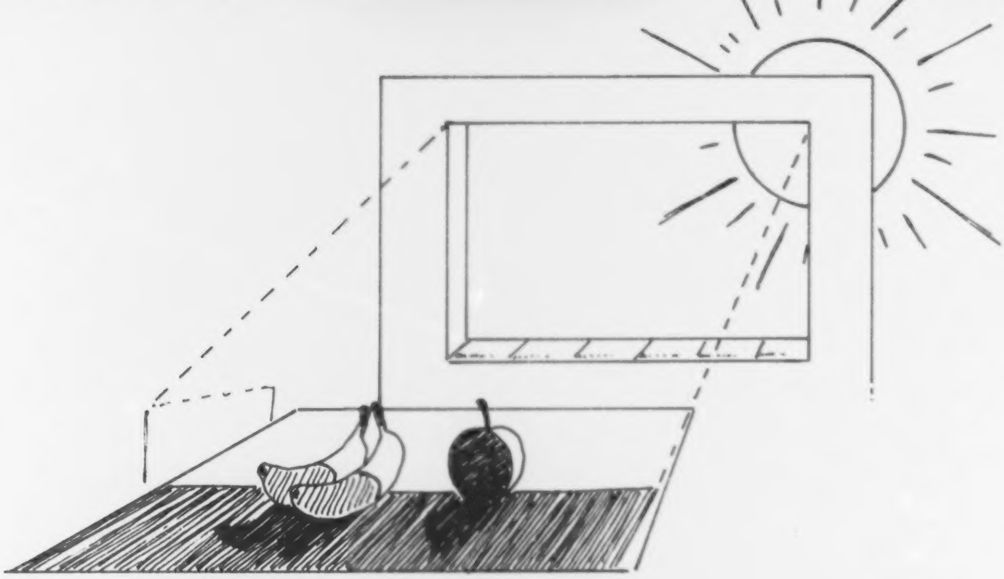




LIGHT AND LOCAL VALUES

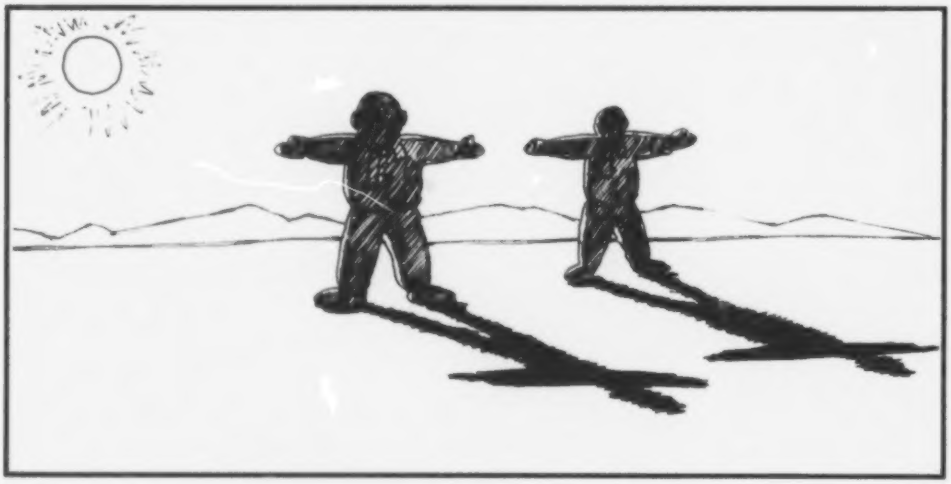
Notice the objects in the illustration below and how light affects their local value. It is important that an artist notice these kinds of value differences when rendering objects from nature.



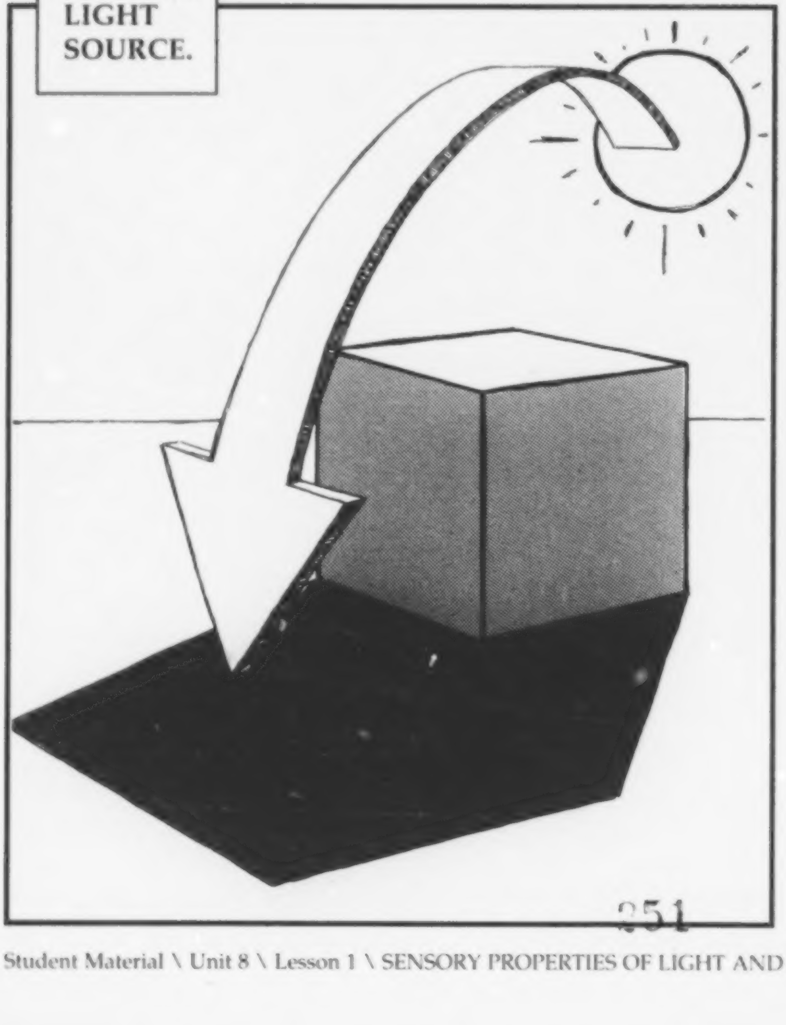


CAST SHADOWS

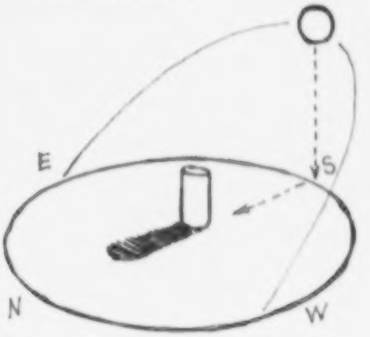
7. Objects in the path of light cast a shadow.

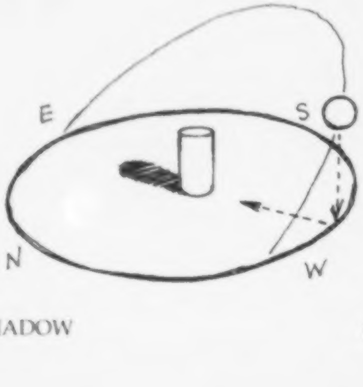


CAST SHADOWS ARE ON THE OPPOSITE OF THE LIGHT SIDE AND THE LIGHT SOURCE.



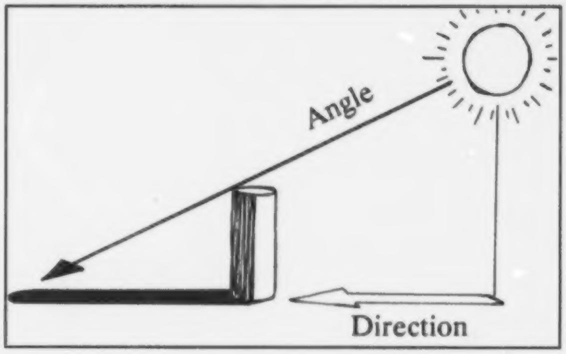
8. Cast shadows are on the opposite side of the light source. When the sun is in the south, the cast shadows point in the opposite direction (north). When the sun is in the west, the cast shadows point in the opposite direction (east).





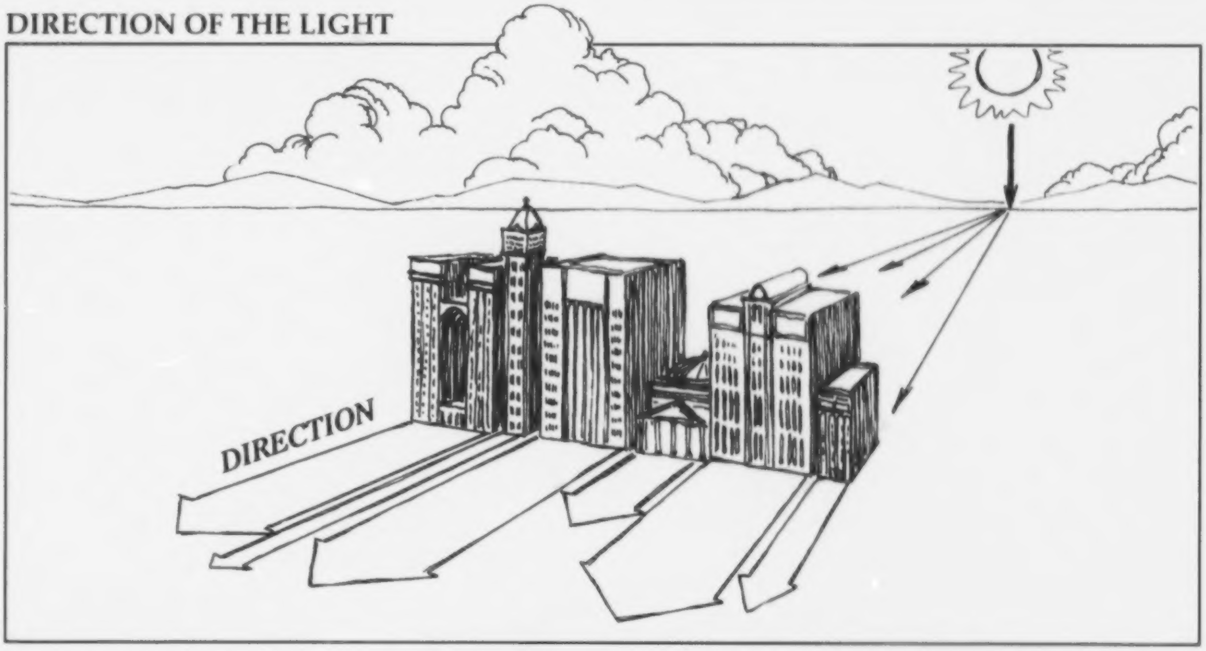
THE DIRECTION AND ANGLE OF THE LIGHT

9. A cast shadow is the result of the direction and angle of the light.



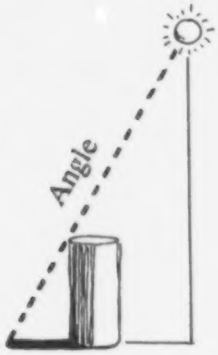
The *direction of the light* is the same direction in which the cast shadow points. A line from the base (foot) of the object to the tip (head) of the cast shadow indicates the direction of the light.

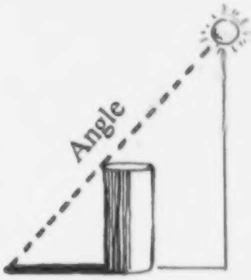
DIRECTION OF THE LIGHT

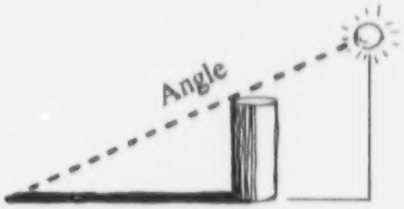


ANGLE OF THE LIGHT

The *angle of the light* is determined by the height of the light source. When the light source is high, the angle is steep (closer to vertical) and the cast shadow is shorter; when the light source is low, the angle is more horizontal and the cast shadow is longer.

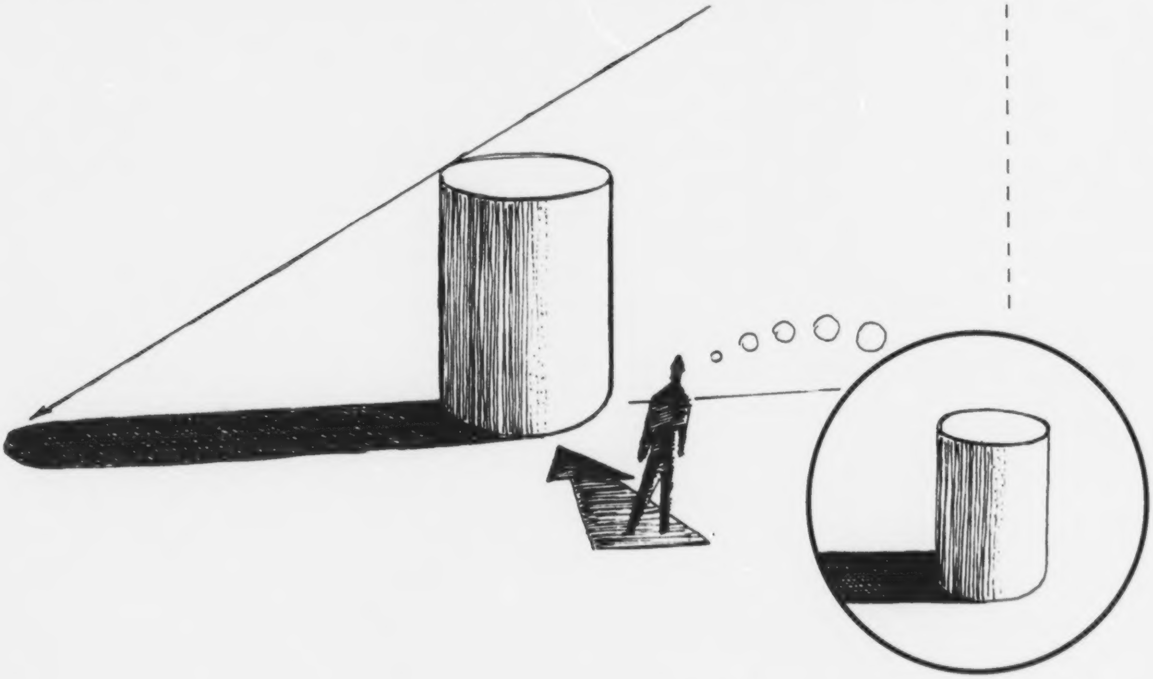


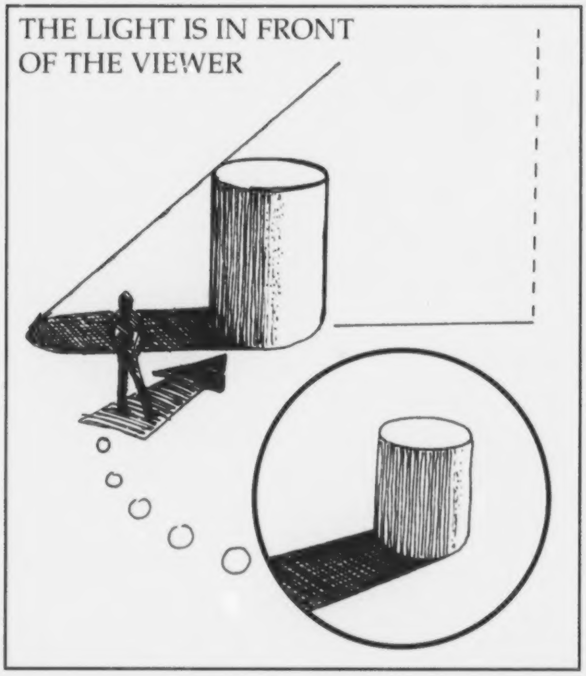




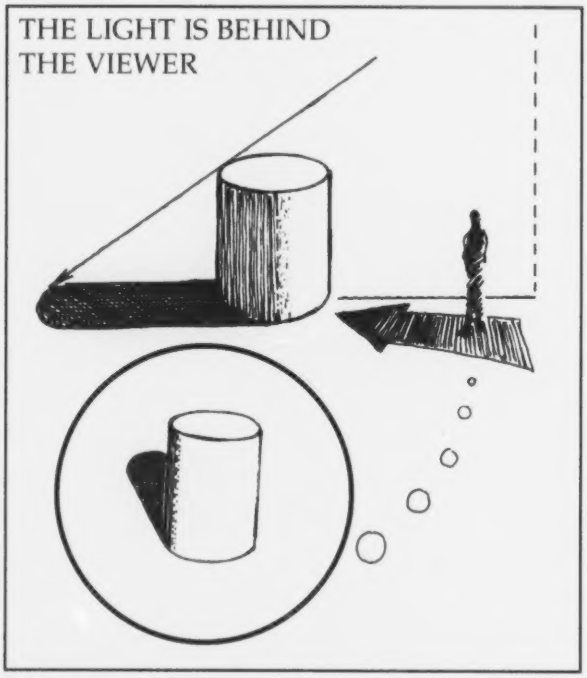
THE VIEWER IN RELATION TO THE OBJECT AND THE LIGHT SOURCE

10. How much we see of the light side and shadow side of an object depends on where we are located in relation to the object and the location of the light source.





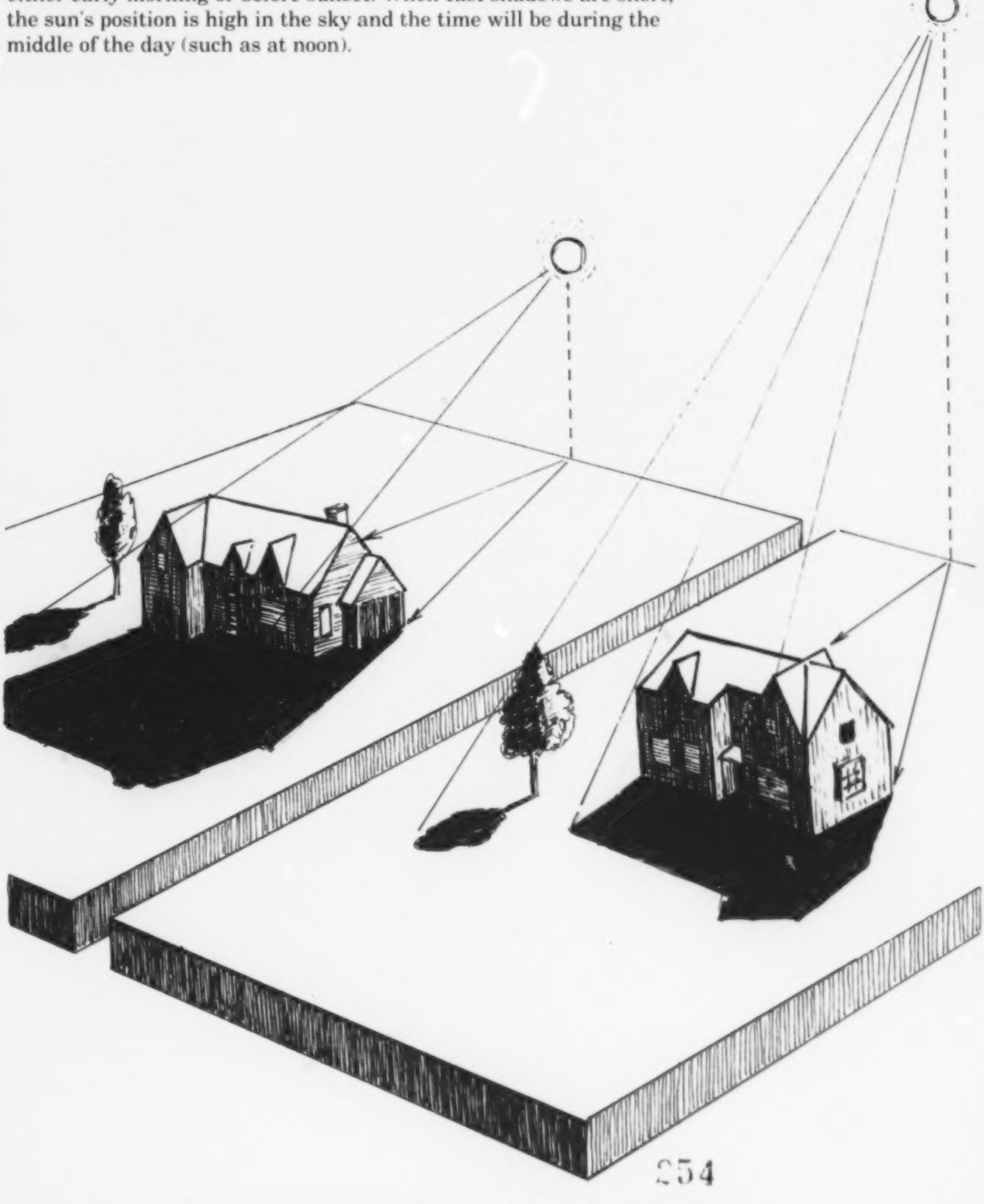
THE LIGHT IS IN FRONT OF THE VIEWER



THE LIGHT IS BEHIND THE VIEWER

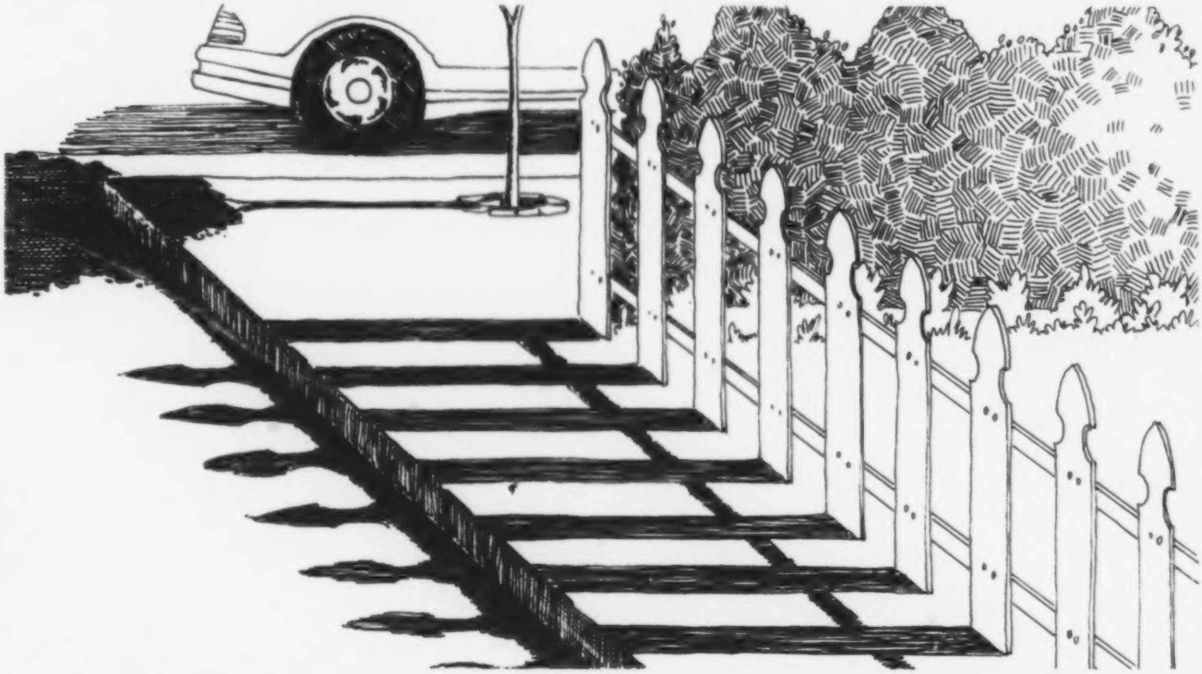
CAST SHADOWS AND THE TIME OF DAY

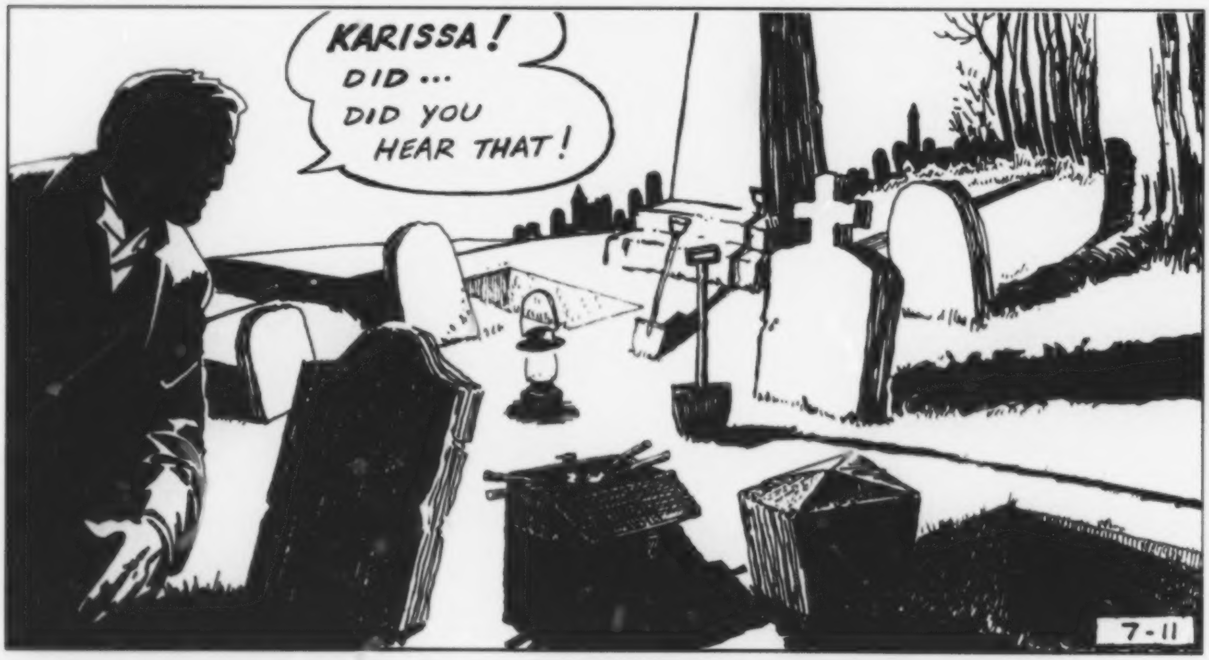
11. Cast shadows can help tell the time of day. When cast shadows are long, the sun's position is low in the sky and the time will be either early morning or before sunset. When cast shadows are short, the sun's position is high in the sky and the time will be during the middle of the day (such as at noon).



NEAR AND FAR LIGHT SOURCES

12. The nearness of the light source affects the appearance of the cast shadow. A light source that is a great distance from objects (such as the sun) will cast a shadow that is parallel. (When the object has a consistent width, the cast shadow will be the same width in the distance as it is at the base of the object.) When a light source is near to objects, it will cast a radiating shadow. (When the object has a consistent width, the shadow will be larger in the distance than at the base of the object.)

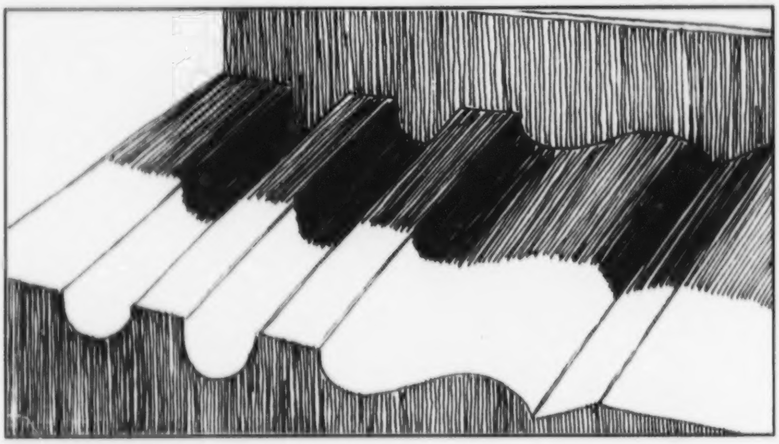


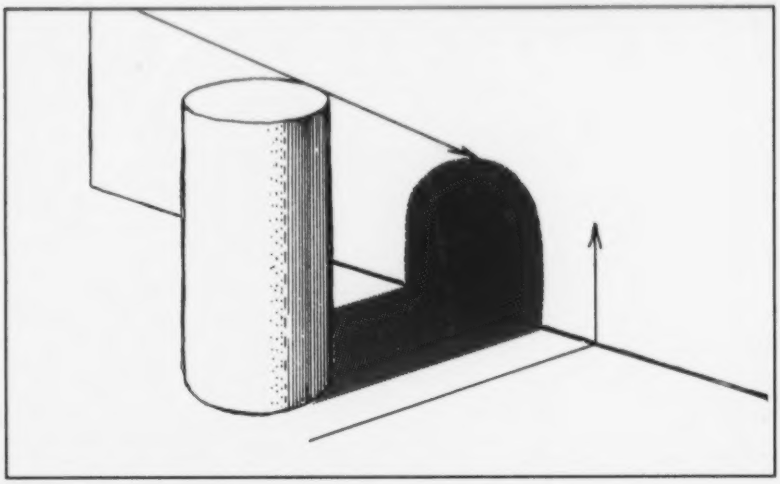

KARISSA! DID... DID YOU HEAR THAT!
7-11

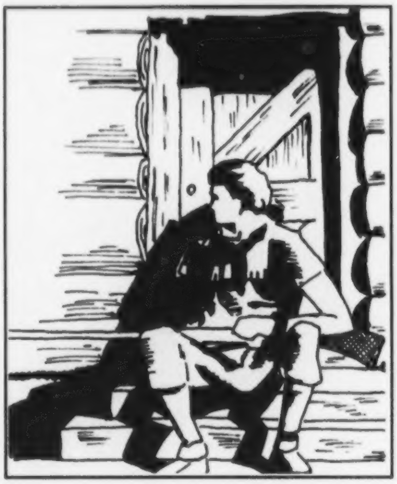
CAST SHADOWS DESCRIBE TERRAIN

13. Cast shadows help define the terrain and contour of objects.

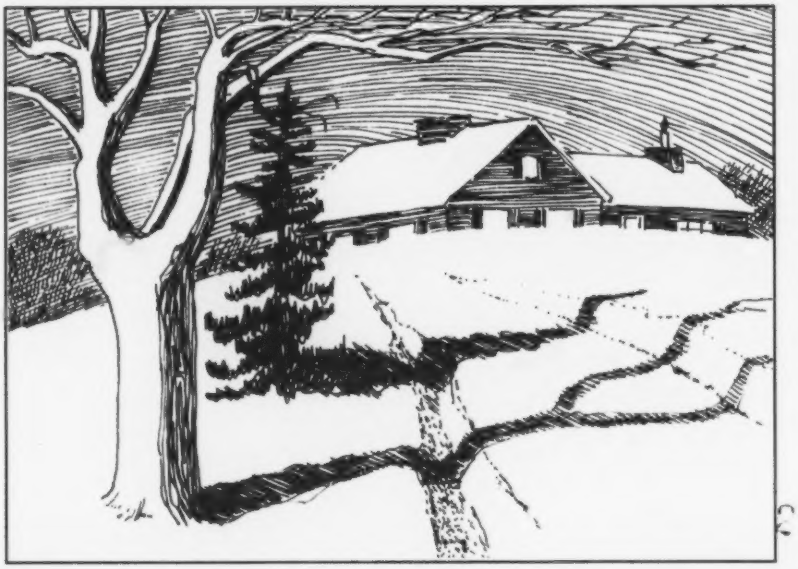
When a cast shadow falls on a surface that changes direction, the cast shadow follows the direction of the surface.







The cast shadows help define the appearance of the wall and the form of the steps in the illustration above.

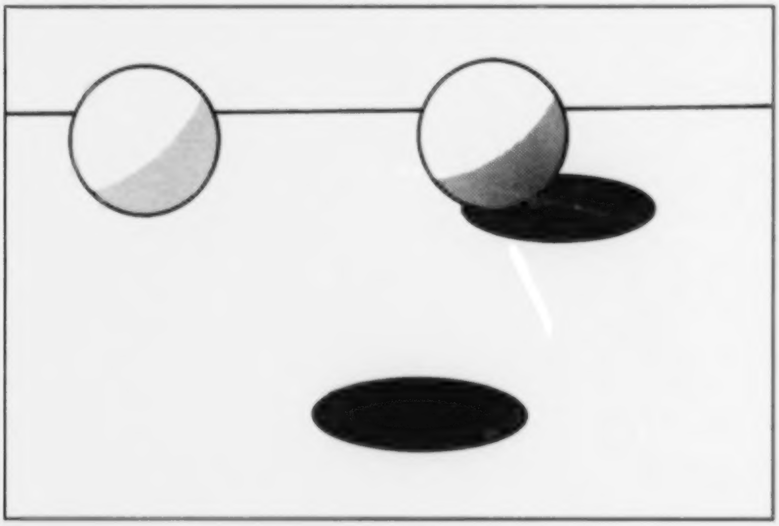


Notice how the cast shadows defines the contour of the ground in the picture at the left.

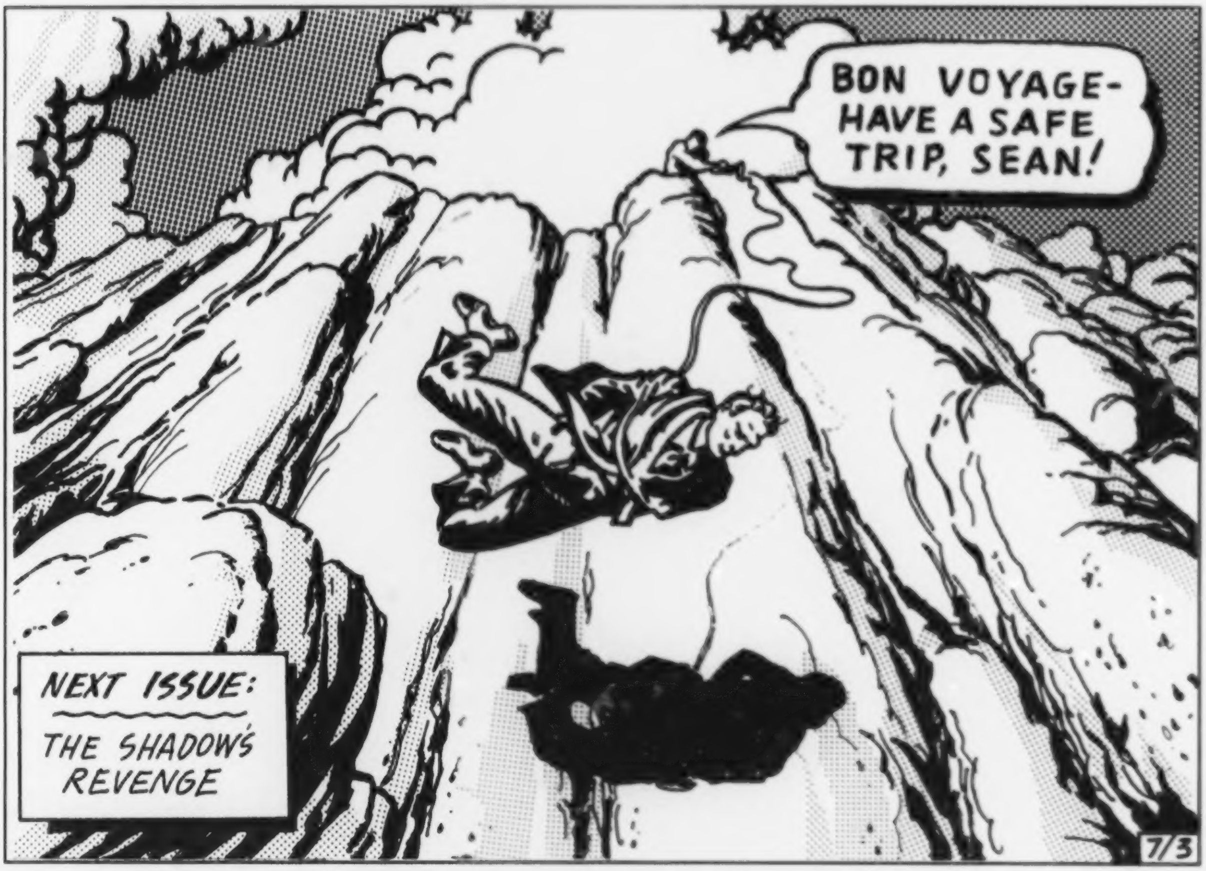
DETACHED CAST SHADOWS

14. A cast shadow appears at the base of the object casting it. When an object is flying, floating, or suspended in the air, the cast shadow is detached from the object.

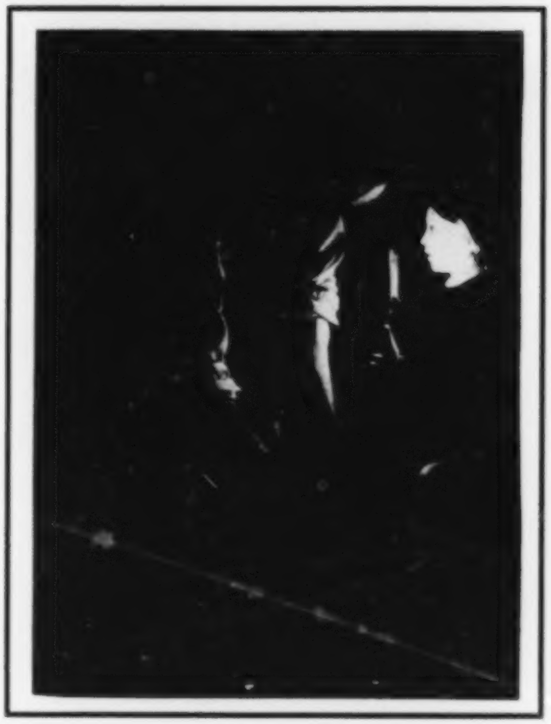
Notice the two spheres in the illustration to the right. One is suspended in the air, and the other is resting on the surface of the ground.



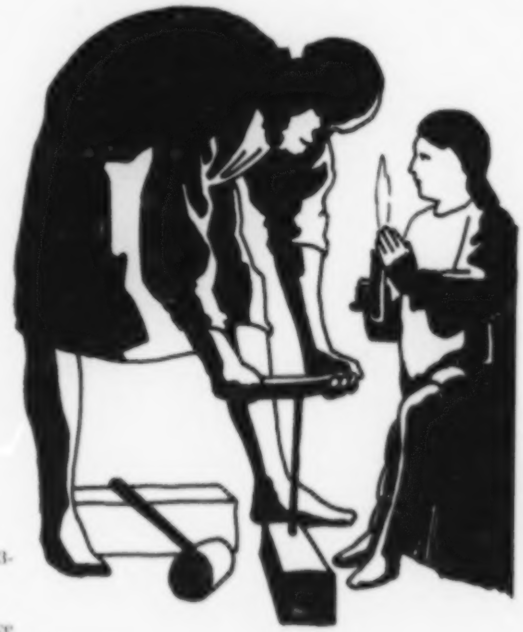
Notice the detached cast shadow in the picture below.


BON VOYAGE- HAVE A SAFE TRIP, SEAN!
NEXT ISSUE: THE SHADOW'S REVENGE
7/3

HOW MASTERS USED LIGHT & SHADOW



La Tour was very interested in painting picture with a single light source. He was one of only a few artists who created beautiful pictures portraying minimal light. Notice how he has treated the light on each of the figures in the picture. With the candle in the middle of the picture he has been careful to paint the light side and shadow side correctly as well as the cast shadows.



GENERAL INFORMATION

St. Joseph the Carpenter by Georges de La Tour (Jorg duh Lah-TOUR) 1593-1652

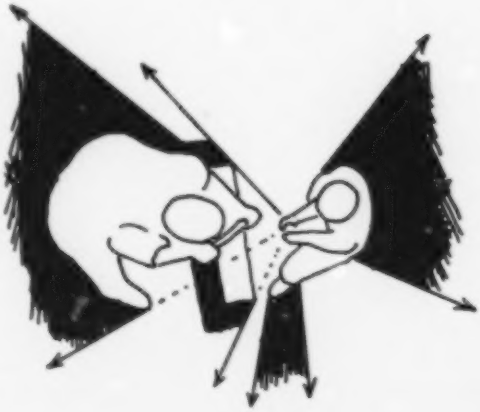
Georges de La Tour worked all of his life in Lorraine, which is a province of France today. He painted religious and everyday subjects in a style (Baroque) that stems from Caravaggio and Utrecht. In his later works he adopted a form of indirect lighting from a candle or other concealed source of light.

HISTORY

Born in 1593, La Tour was the son of a baker in Vic-sur-Seille, a small town under the jurisdiction of the Bishop of Metz. His name appears in historical records very rarely, and very little is said about him. By 1617 he was recorded as a painter in Vic, when he was married to the wealthy Diane LeNerf, whose family lived at nearby Luneville in the Duchy of Lorraine. In 1620 La Tour moved to his wife's hometown, where he remained for the rest of his life. Little is known of La Tour's training. It is probably that he was largely self-taught as a young man but also studied the works of other painters such as Caravaggio and Utrecht. Little more is known of his life than that he worked for the Duke of Lorraine during the plague and war years 1631 through 1632 and rose to become painter to the king of France. He died in 1652 and was forgotten shortly thereafter. His name was lost for over two-hundred years, until 1863, and no paintings were attached to his name until 1915, when nine had been discovered. His works were exhibited in 1934 and again in 1972. Today forty paintings have been accredited to him.

STYLE AND WORKS

La Tour is best known as painter of night scenes, usually having a single candle as a source of light. The figures, such as in St. Joseph, stand out calm and dignified from the dark background. The light falls in concentrated shafts upon their faces and hands. One of the reasons La Tour is respected so much today is that he combined a down-to-earth, analytical approach with a lofty indifference—which gives his pictures great impact. Adding to the impact is the size of his works. Most of his pictures are life-size, which makes them seem monumental.



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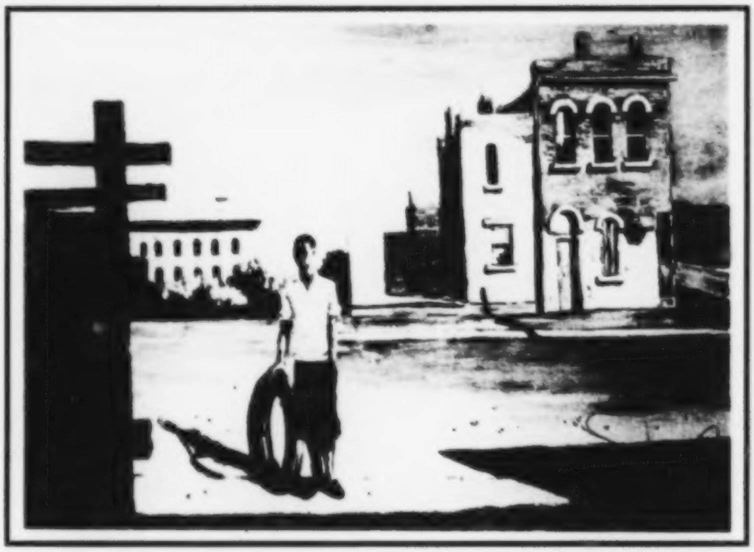
HOW MASTERS USED LIGHT & SHADOW



GENERAL INFORMATION

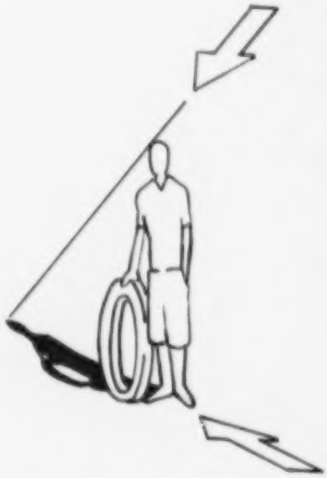
Boy With A Tire by Hughie Lee-Smith 1915-

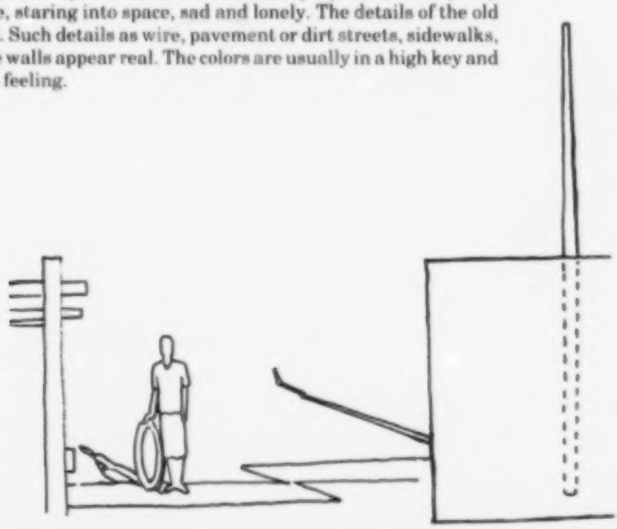
Hughie Lee-Smith was born in Eustis, Florida. He attended school in Cleveland, Ohio, and graduated from the Cleveland School of Art with high honors. He also received a grant for postgraduate study. World War II began and he enlisted in the navy. During his service, he painted a series entitled "The History of the Negro in the United States Navy." After leaving the navy, he returned to Wayne State University and graduated in 1953 with a bachelor of arts degree. He has won many awards for his paintings and become one of the most prominent African American artists in the United States. He was elected a member of the National Academy of Design in 1967 and has been an instructor and the head of the Department of Drawing and Painting at Claflin University.

STYLE AND WORKS

Lee-Smith is best known for his paintings of old, dying neighborhoods. He paints the run-down buildings, vacant lots, and lonely streets. Often he includes people, but usually only one or two. They stand alone, staring into space, sad and lonely. The details of the old setting are carefully painted. Such details as wire, pavement or dirt streets, sidewalks, and crumbling plaster on the walls appear real. The colors are usually in a high key and give the setting a very quiet feeling.

Lee-Smith has used a more conventional use of light in his picture. He has also been careful to draw the appearance of light and shadow accurately. It is mostly a picture that uses cast shadows to create the appearance of light. The illustrations below show how he has used a knowledge of the direction and angle of the light to accurately draw the cast shadow and determine the proper location of light and shadow sides. The figure is seen as if the light is shining directly toward him. There is not much of a shadow side seen in the picture.





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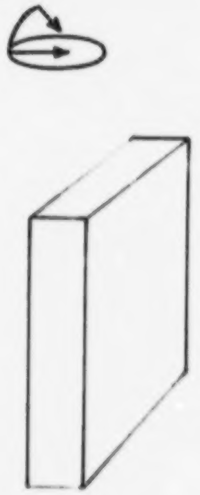
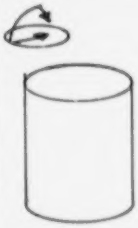
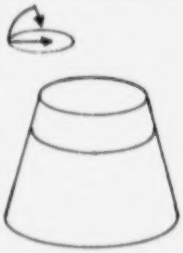
LIGHT & SHADOW PRACTICE SHEET #1

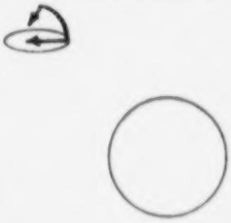
NAME ______________________________ PERIOD ________ DATE ____________

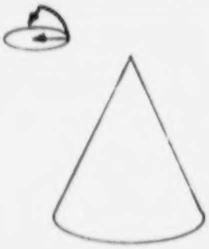
Learning to draw objects that have the appearance of light is important in making them look realistic. This skill is one of the most important in the field of art. Render each of the following examples with a light side, a shadow side, and a cast shadow. Use the direction and angle of the light as indicated in each box.

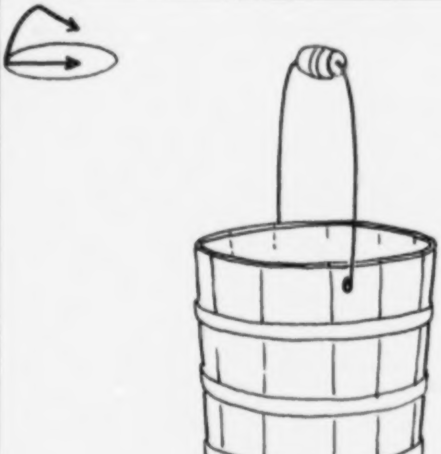












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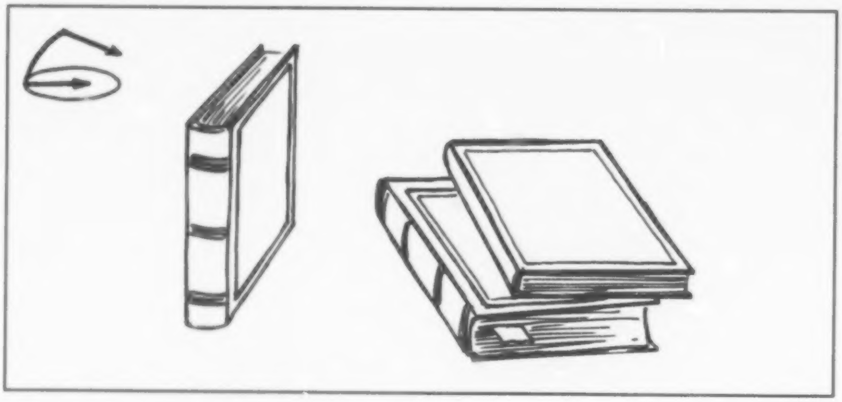
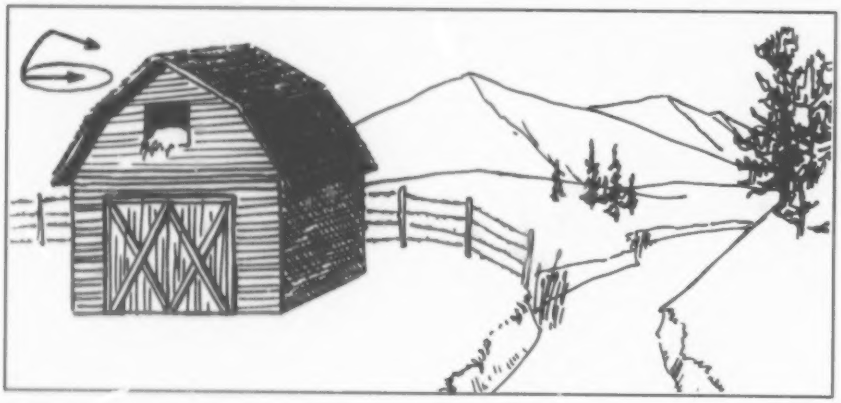
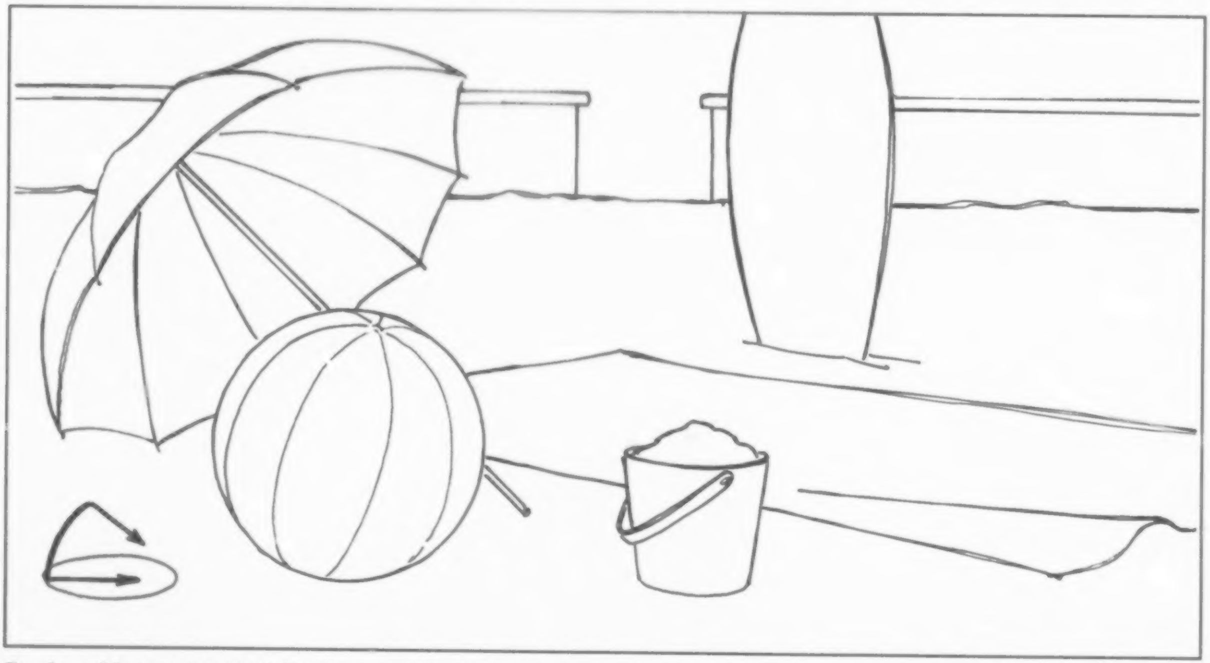
LIGHT & SHADOW PRACTICE SHEET #2

NAME ______________________ PERIOD ______ DATE ________

Render the objects in the boxes with a light side, shadow side, and cast shadow. Corectly draw the cast shadow falling on the other objects. Use the directions and angle indicated in each box.







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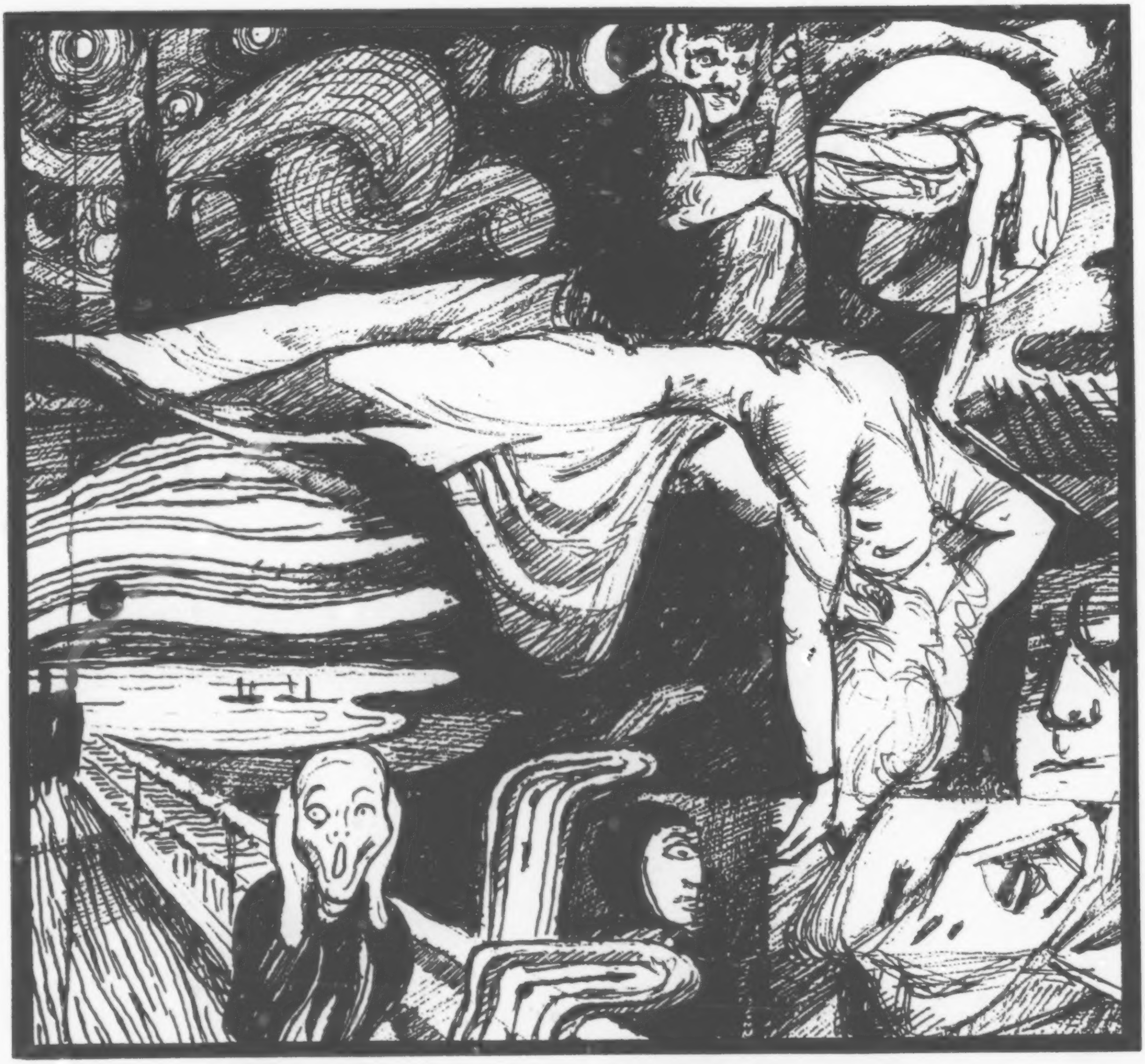
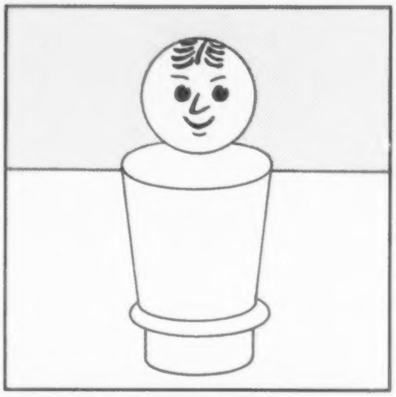
EXPRESSIVE PROPERTIES OF

LIGHT and SHADOW

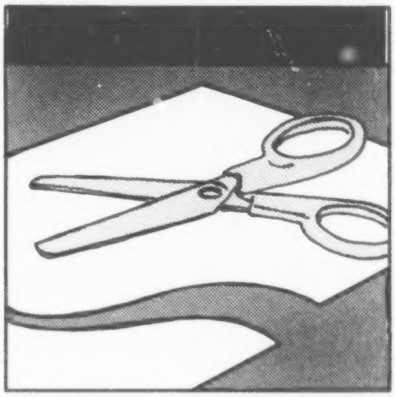
CONCEPT: Light and shadow have expressive potential and can portray ideas, moods, feelings, and values. Understanding the expressive properties of light and shadow can help to evaluate and appreciate works of art.



EXPRESSIVE PROPERTIES OF LIGHT AND SHADOW

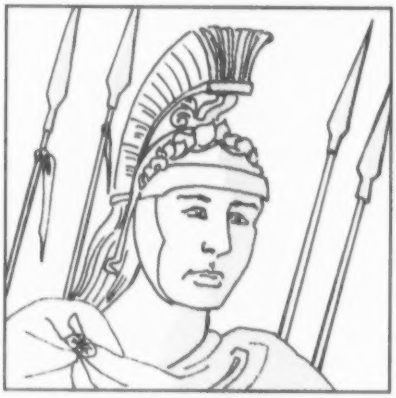


NO LIGHT AND SHADOW
· FLATNESS / Sometimes we see objects with no light and shadow. Objects in this lighting situation can appear flattened by the lack of light and have a two-dimensional appearance. This condition could suggest such things as flatness, non-dimensionality, weakness, blandness, etc.



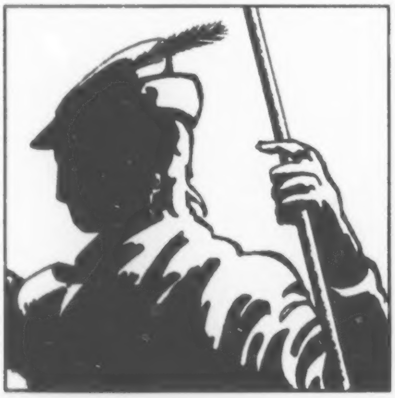
LOCAL VALUES ONLY
· VISIBLE / Objects rendered with local values but not having a light side or shadow side can suggest things such as clear, visible, distinct, obvious, plain, candid, straightforward, etc.

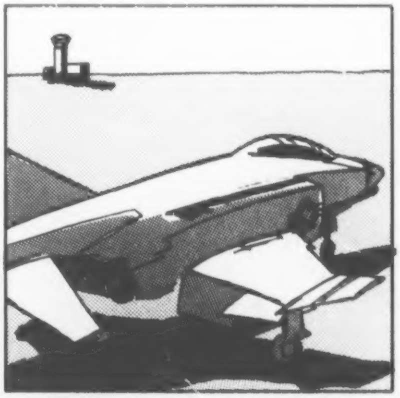
DIM LIGHT
· MYSTERIOUS / Dim light makes it hard to discern objects clearly. Dim light may be associated with such things as mystery, secret, hidden, or concealed.
· FOGGY / Sometimes objects in this condition may appear fuzzy, unclear, smoky, or foggy.



HIGH CONTRAST
· BRIGHT / Sometimes the lighting situation may be high contrast. Objects in this condition may appear stark, severe, glaring, bright, harsh, intense, etc.

STRONG APPEARANCE OF LIGHT AND SHADOW
· REALITY / Objects with a strong light and shadow may appear three-dimensional and can suggest things such as reality, tangible, true, concrete, having space and depth, as things really are, etc.





ART CRITICISM PRACTICE SHEET

NAME ____________ PERIOD ______ DATE ________
TITLE OF WORK ____________ ARTIST ____________

Select a painting by a master and describe its contents by completing the sentences below. Be as accurate as you can. Write statements that are factual and descriptive. Additional comments may be written on the back of the paper.

DESCRIPTION

People and objects

Shape

Space

Value

Size & Proportion

Line

Linear perspective

3-D Form

Light & Shadow

ANALYSIS

People and objects

Shape

Space

Value

Size & Proportion

Line

Linear perspective

3-D Form

Light & Shadow

INTERPRETATION

Describe the effect the elements have in the picture.

JUDGMENT

Make a judgment of the artwork.

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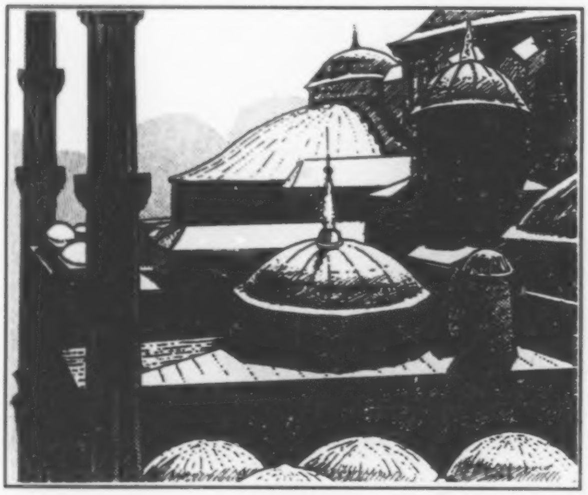
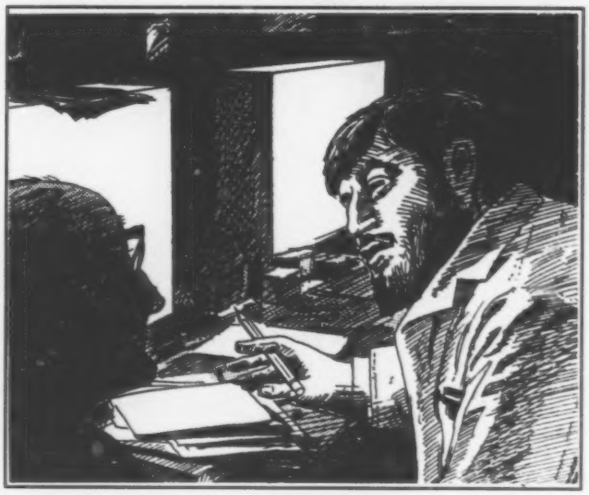
ART AESTHETICS PRACTICE SHEET

NAME ______________________________ PERIOD ______ DATE __________

PICTURE A



PICTURE B



Examine the two pictures illustrated above. If both artists intended to portray a feeling of hope and enlightment in their picture, which one do you feel is more successful? Circle the letter on the first line below and explain your answer in the space provided. Additional comments may be written on the back of the paper.

Picture A. Picture B. ____

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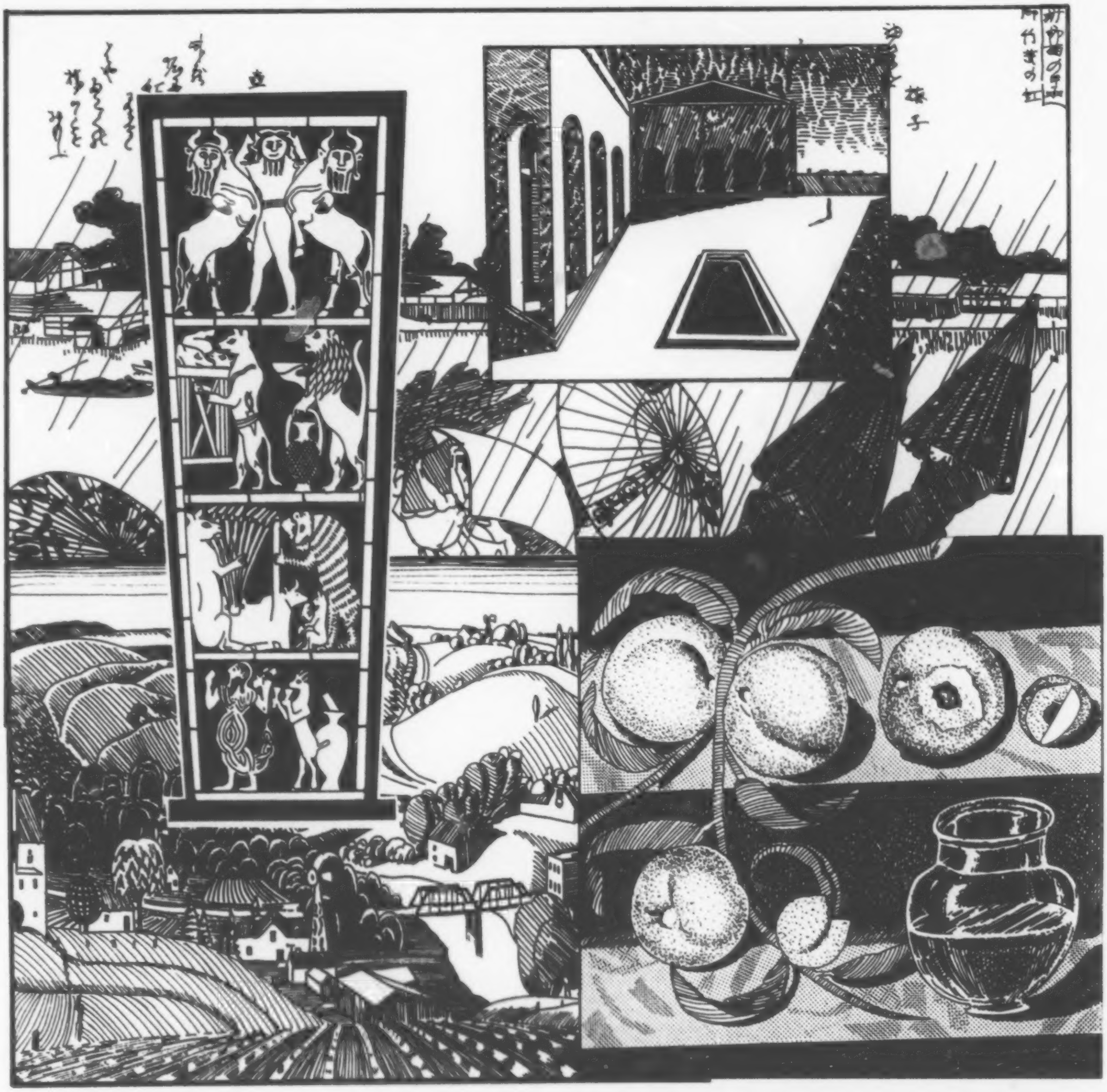
A HISTORICAL LOOK AT

LIGHT and SHADOW

CONCEPT: Artists in each major art period used light and shadow in their own way. How light and shadow have been used in an artwork can help identify a specific period of time, culture, or artistic style.



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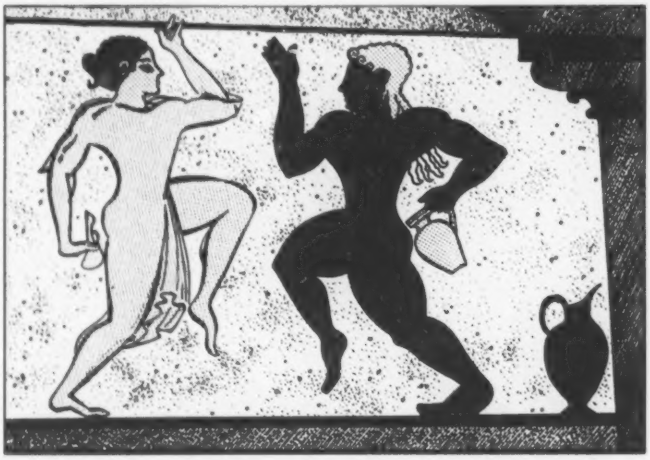
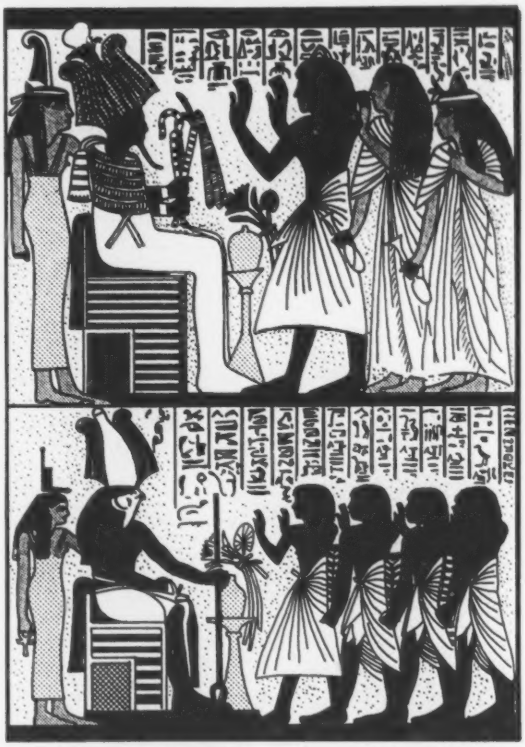
THE ANCIENT WORLD

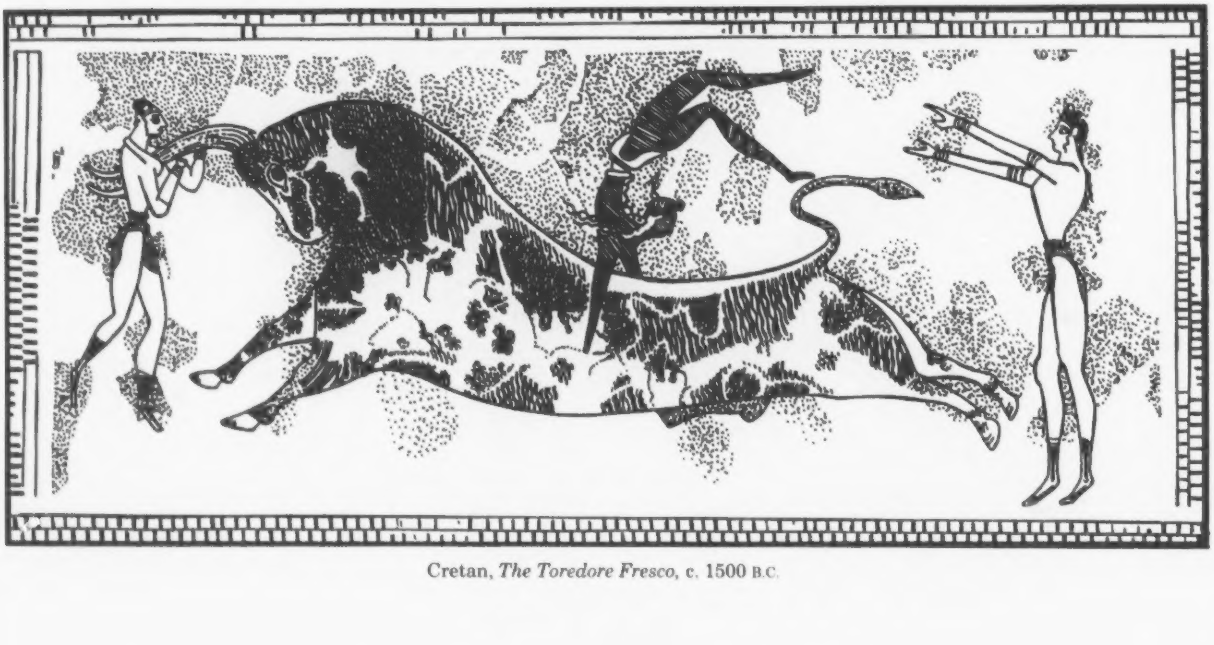
Most artists from ancient civilizations did not draw or paint pictures that showed the effect of light on objects. The surviving art of the Egyptians, Sumerians, Assyrians, Persians, and Minoans does not show objects having a light side, a shadow side, or a cast shadow.



Etruscan, *Two Dancers,* c. 480—470 B.C.

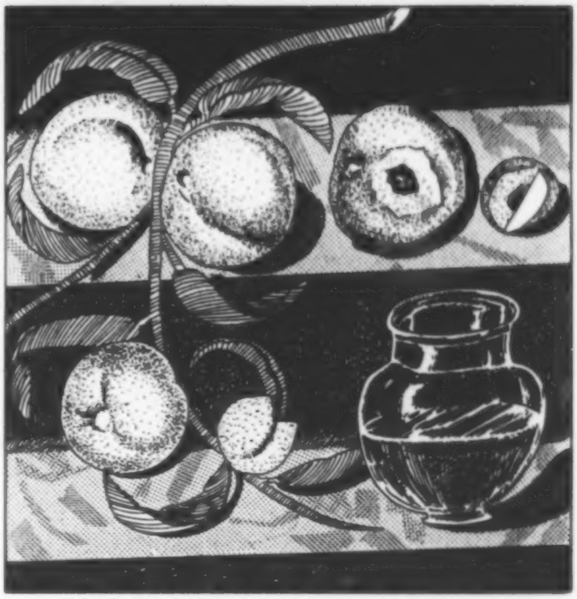


Burial chamber door of Sen-nedjem, c. 1570—1085 B.C.



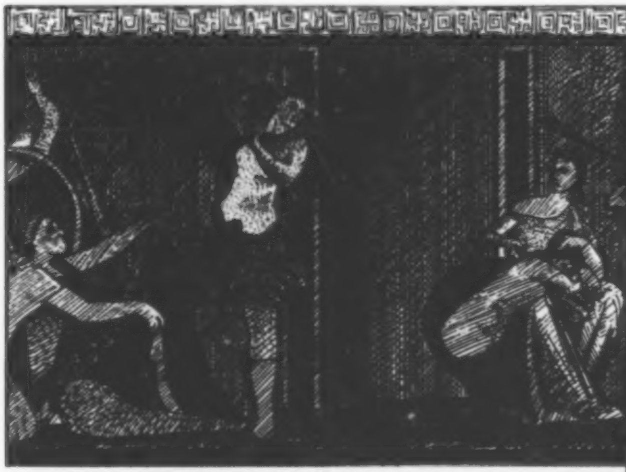
Cretan, *The Toredore Fresco,* c. 1500 B.C.

ROMAN \ FIRST USE OF LIGHT • The Romans were some of the first whose paintings show the effects of light on objects. A wall painting from Herculaneum shows some peaches and a glass jar. The peaches have a light side, shadow side, and cast shadow; the glass jar shows a light. Roman artists who painted pictures such as this one probably felt that adding the effects of light could help make objects appear more realistic; however they lacked a more complete understanding regarding the laws of light. Cast shadows tend to be inconsistent, and it is difficult to determine the source and direction of the light.



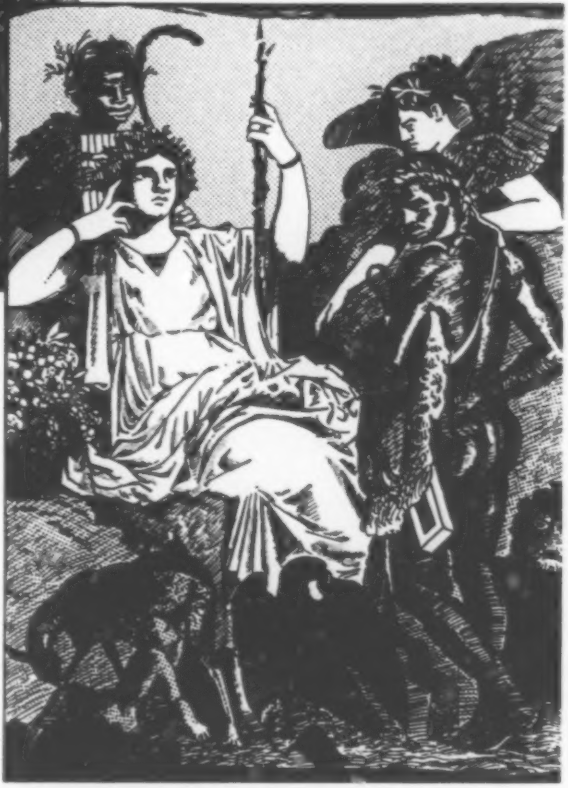
Still Life with Peaches, from Herculaneum, c. 50.

ROMAN \ LIGHT AND SHADOW SIDE ON FIGURES • The Romans drew and painted figures with a light side and shadow side. The illustration at the right shows some figures from the *Villa of the Mysteries*. The figures appear as if there is a light side and shadow side. In this example, as in the picture from Herculaneum, the effect of light is quite weak. The figures lack a convincing appearance of how light actually affects objects.



The Villa of the Mysteries, c. 50.

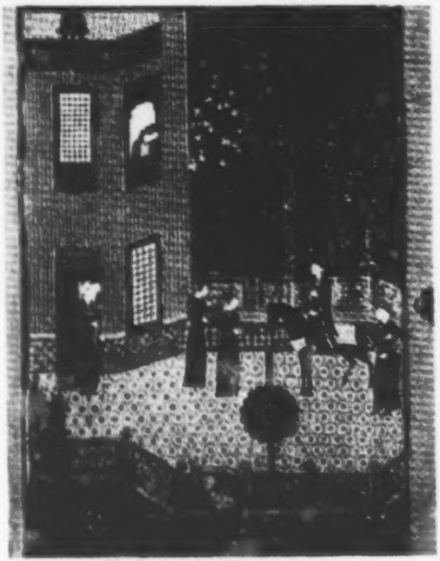
Herakles and Telephos, from Herculaneum, c. 70.



ROMAN \ LIGHT AND LOCAL VALUE • The Romans appear to have understood the idea of local value. They were able to paint figures of different values (men were sometimes painted darker than women) and add the effect of light. The illustration shows Hercules and several other figures. Hercules and Pan are much darker than the other figures. Though the figures differ in value, each appears to have a light side and a shadow side.

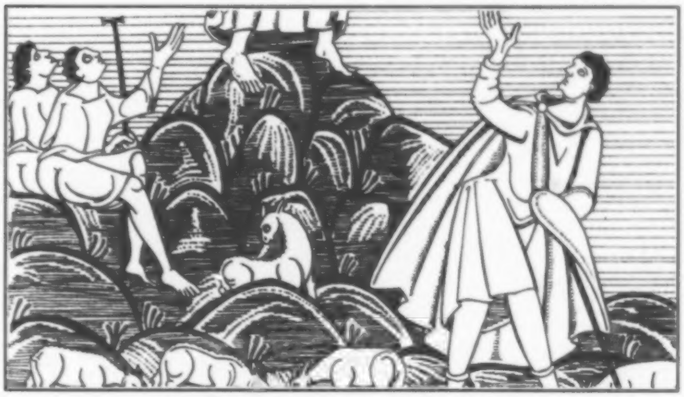
THE MIDDLE AGES

ISLAM \ MOHAMMED AND NO GRAVEN IMAGES • The issue of representation—drawing figures and objects so they appear real—was an important issue to the people in the Near East. The Koran forbad the worship of idols; statues were thought to be the work of Satan. After Mohammed became a religious leader (seventh century), he ordered many sculptures and paintings destroyed in order to comply with the laws of God. There was no pictorial tradition among the Arabs; consequently, drawn and painted images were not thought to present the same kind of problem as sculpture. Paintings were acceptable if they were small and if they did not cast a shadow. A cast shadow was considered a quality that made the picture look real. If the picture took on a three-dimensional appearance, it was thought that the artist presumed to be a creator like God, which was blasphemous. This Eastern tradition appears to have influenced the artwork produced by Christian artists during the Middle Ages.

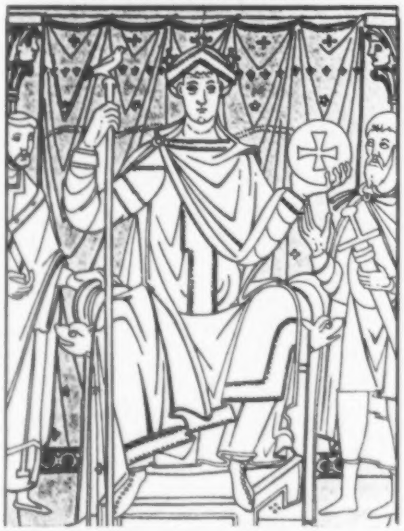


Shahnameh of Baysunqur,
Classical Persian Literature.

EUROPE \ VARIATIONS OF VALUE BUT NO ILLUSION OF LIGHT • Many figures in illuminated manuscripts show variations of value but do not show value used to create the illusion of light and shadow. Slight value changes appear in clothing and other objects. In a great many of these pictures, value serves a decorative function rather than being used to portray nature accurately.

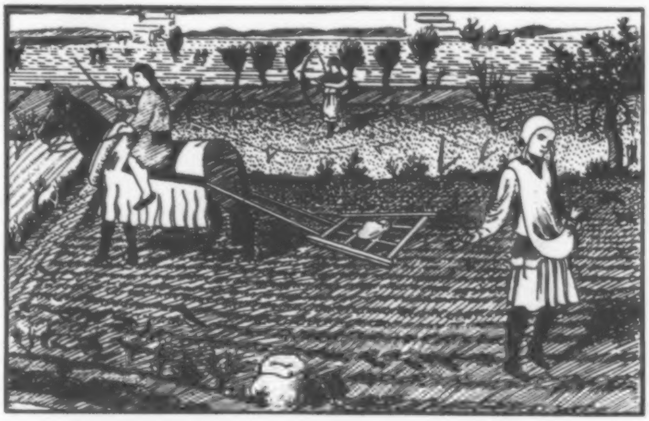


Portion of *The Annunciation to the Shepherds,* 1002—1014.



Otto III Enthroned Receiving the Homage of Four Parts of the Empire, c. 997—1000.

EUROPE \ LIGHT AND CAST SHADOWS—AT LAST • Toward the end of the Middle Ages some artworks began to show that artists had more awareness of light and shadow. The work of the Limbourg brothers shows a convincing appearance of light on their figures. In the art of the Limbourg brothers, cast shadows appear on the ground—some of the very few since its occurrence in the ancient world.

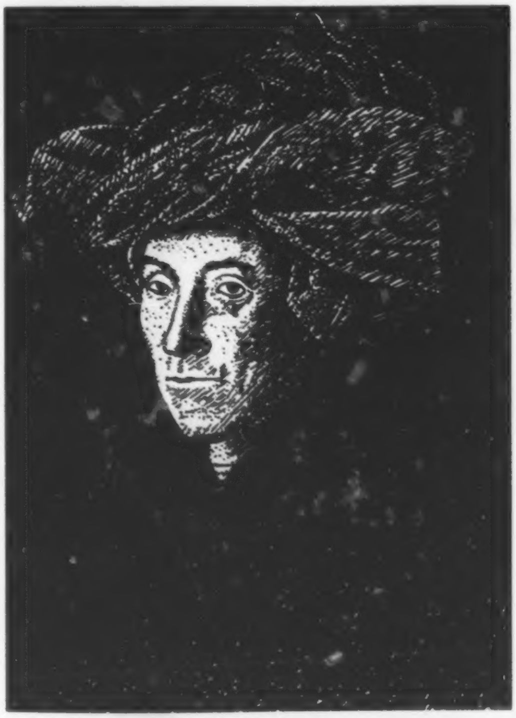


The Limbourg Brothers, *October,* 1413—1416.

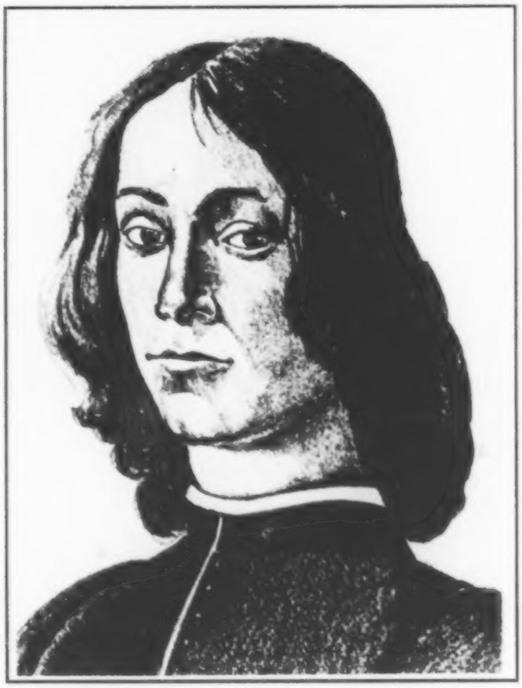
THE RENAISSANCE

EUROPE \ THE BEGINNING OF CHIAROSCURO • Masaccio (1401-1428) is given credit for discovering chiaroscuro. *Chiaroscuro* is an Italian word that means light and dark. Unlike Giotto (c. 1266-1337) one of the earliest Renaissance painters, Masaccio modeled his figures with an accurate light and shadow side. This is one of the first times in history that figures appear to have the appearance of an actual light source. His rendered figures seem to have volume and appear realistic.

EUROPE \ A REALISTIC APPEARANCE OF LIGHT AND SHADOW • In the work of Roger van der Weyden and Sandro Botticelli, figures are rendered with a convincing illusion of light. The solid use of a light side and shadow side makes the figures appear to have the volume and form of natural and realistic objects.

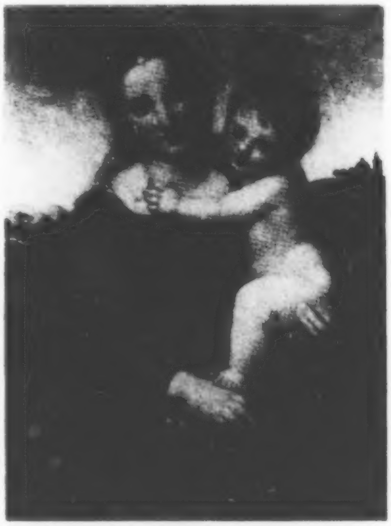


Jan van Eyck, *Man in a Red Turbin*, 1433.



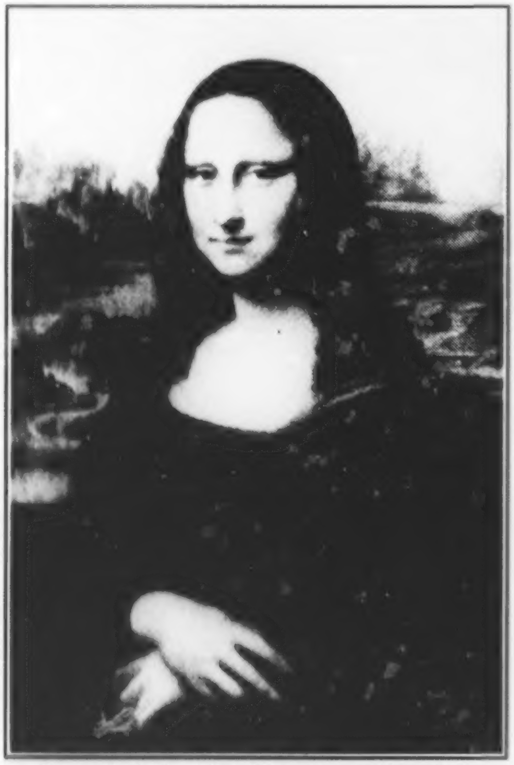
Sandro Botticelli,
Portrait of a Young Man, c. 1488.

EUROPE \ RAPHAEL • Many artists during the Renaissance developed the understanding and skill to represent objects with light and shadow. Raphael Santi, like others during this period, used value to create a convincing illusion of light. The values are deeper and more definite. The volume of the figure is more solid and convincing. The use of value also gives the work a greater feeling of mood and emotion. As time passed, artists during this period continued to develop even more convincing effects of light.

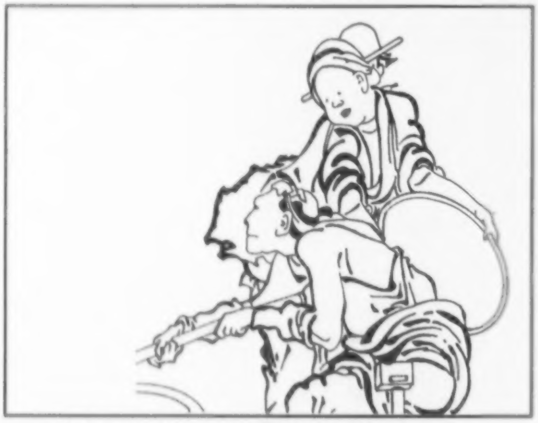


Raphael, *The Couper Madonna*, c. 1505.

EUROPE \ LEONARDO DA VINCI • Leonardo da Vinci believed that the use of light and shadow in an artwork was the heart of the work. He studied light probably as intensely as he did the many other things he became interested in and discovered many of its secrets not used previously. His love of light and value is evident in his most famous picture, *Mona Lisa*. Da Vinci used the newly discovered medium of oil paint to help create the luminous effects of light and shadow on the woman's face.

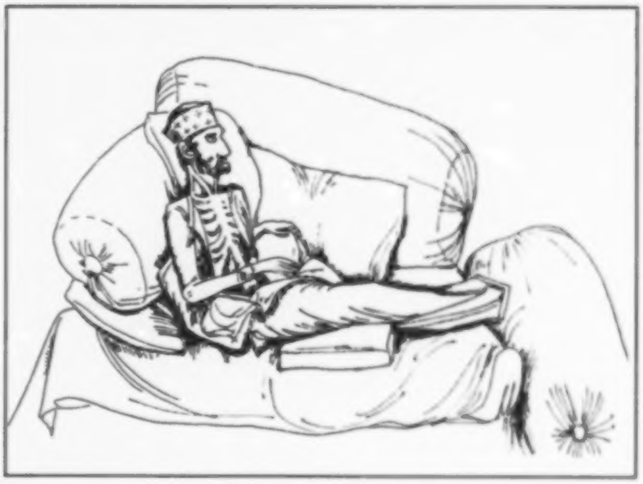


Leonardo da Vinci, *The Mona Lisa*, c. 1503—1505.



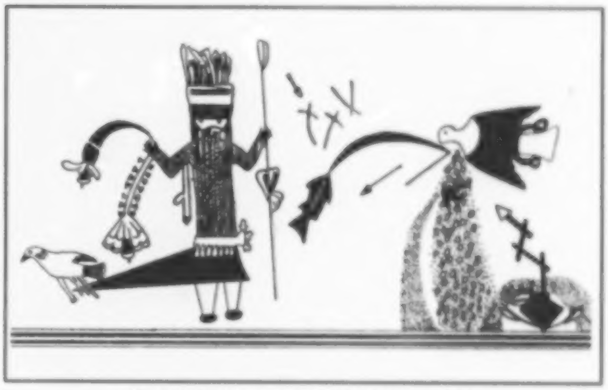
Hokusai (active 1760—1849), *The Mochi Makers*.

INDIA \ NO LIGHT AND SHADOW • The artwork from India during the Renaissance did not show a use of light and shadow. Many pictures are line drawings. In these drawings value is used to darken areas but not to show light striking the subject. Paintings also employed line, with areas of color filling the shapes and little use of value to create the effect of light.



Death of Inayat Khan, 1619.

AMERICAN INDIAN \ NO LIGHT AND SHADOW • The artwork of the Indians in the American Southwest shows an emphasis on stylization and an interest in images used for ceremony or other religious purposes but not for the purpose of portraying images that appear realistic.

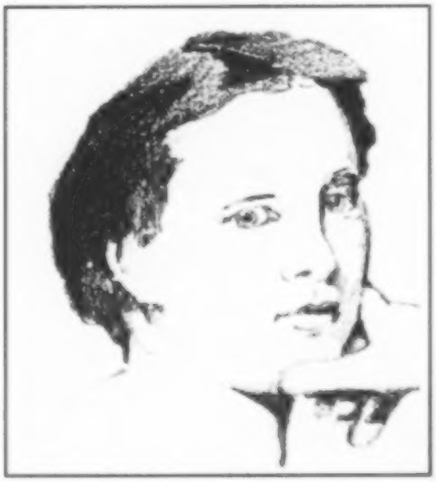


Detail of a kiva painting, c. 1300—1500.

CHINA and JAPAN \ NO LIGHT AND SHADOW • The artwork from Japan and China shows an interest in using line but not in using value to create the illusion of light. Figures and objects do not have light sides, shadow sides, or cast shadows. Many drawings are executed in ink, with no attempt to portray light and shadow.

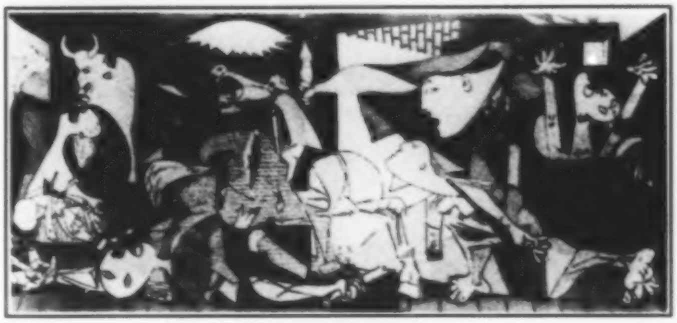
MODERN WORLD

EUROPE \ A RETURN TO LOCAL VALUE • Edouard Manet was one of the first artists during the modern era to begin to flatten the objects in the picture plane. He claimed the picture plane was flat and that pictures were merely paint on canvas. He believed that artists had no commitment to continue creating pictures that functioned as a "window to the world." In some paintings, he flooded his figures with a frontal light, painting them with only a slender shadow side, thus causing them to appear flatter or more two-dimensional. (This idea is similar to placing oneself so only one side of an object is seen—an orthographic view. In the case of Manet it is an orthographic lighting view.)



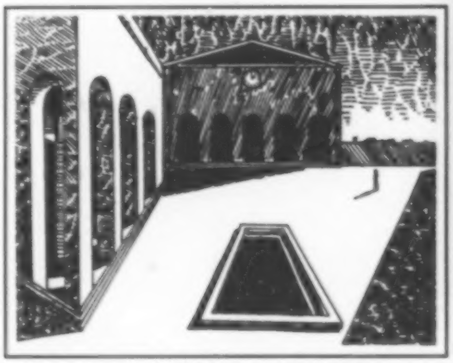
Edouard Manet, portion of *Luncheon on the Grass*, 1863.

EUROPE \ ABSENCE OF LIGHT AND SHADOW • Eventually the illusion of light and shadow was eliminated from the conceptual palette of many artists. Examine the works of Pablo Picasso, Henri Matisse, Stewart Davis, George Rouault, and Piet Mondrian. Ironically, in one of Picasso's most famous paintings, *Guernica*, he shows a picture of a light bulb; yet none of the figures has a light side or a shadow side. In spite of this, the picture has a remarkable feeling of light and shadow.

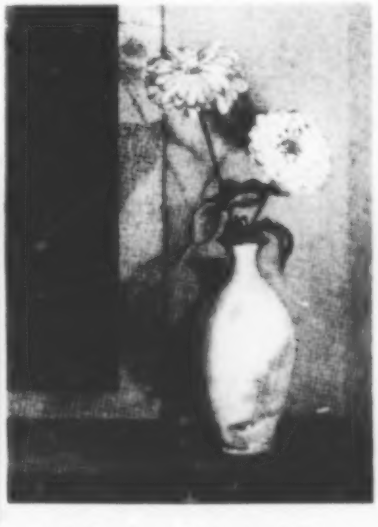


Pablo Picasso, *Guernica*, 1937

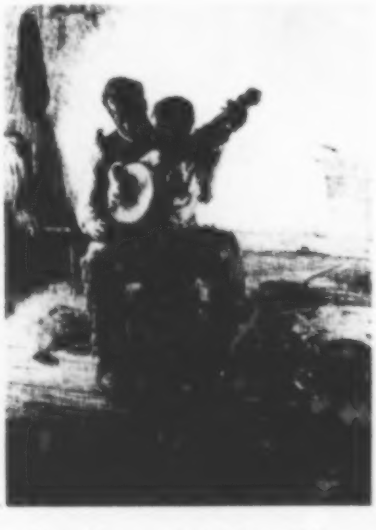
EUROPE AND UNITED STATES \ LIGHT AND SHADOW IS ALIVE AND WELL • Since the portrayal of objects with light and shadow blossomed during the Renaissance, its appeal has not died. Even with a great number of modern artists eliminating the concept from their work, it is alive and doing well. The tradition of using light and shadow to create the illusion of light and form in paintings is seen in the works of artists such as Giorgio de Chirico, Salvador Dali, Edward Hopper, Andrew Wyeth, Wayne Thiebaud, Jack Beal, Chuck Close, Richard Estes, and Janet Fish.



Giorgio de Chirico, *Street*, c. 1915.



Ethelyn Stewart, *Zinnias*, 1950.



Henry Tanner, *Banjo Player*, 1893.

A HISTORICAL LOOK AT LIGHT & SHADOW
PRACTICE SHEET

NAME ______________________________ PERIOD ________ DATE ____________

SUMMARY • The TIME LINE is simulated in the four divisions below. Summarize the change in the use of light and shadow from the ancient world throughout the four major divisions of time, including the modern world.

THE ANCIENT WORLD

THE MIDDLE AGES

THE RENAISSANCE

THE MODERN WORLD

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DRAWING

Teaching Visual Thinking Through Art Concepts

Teacher Lesson Plans

BOOK 1

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IVAN E. CORNIA • A. STEVE EGAN • MARC A. CURTIS

Drawing Insight

Teaching Visual Thinking Through Art Concepts

Ivan E. Cornia • A. Steve Egan • Marc A. Curtis

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SALT LAKE CITY

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First Edition

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Susan Myers, Textbook Coordinator

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INTRODUCTION

We share your interest, love, concern, and dedication to the teaching of art. Our commitment to art is expressed in the words of Robert Fitt. "Art is the heart of living and the soul of learning. Its aesthetics civilize us, its discipline tames us; and its culture ties us to our roots giving meaning and stability to our lives. Its daily creative act liberates our senses, making us alive to life." [1]

We believe art instruction is beneficial for all students. Like you, we believe art education is a worthwhile and important part of a student's curriculum and it can contribute valuable and needed information to every student. A quality art program can supply a body of knowledge and accompanying skill that cannot be obtained in any other course. Our culture could benefit greatly from the values that an art education can deliver. Ernest L. Boyer, former Commissioner of Education, expresses his concern when he says, "We conclude that the arts not only give expression to the profound urgings of the human spirit; they also validate our feelings in a world that deadens feeling. Now, more than ever, all people need to see clearly, hear acutely, and feel sensitively through the arts. These skills are no longer just desirable. They are essential if we are to survive together with civility and joy." [2]

We realize that many art teachers may have been teaching for many years and have successful art programs. However, if you are like many who have found that the current demands for teaching art require additional preparation to maintain a quality art education program. We would like to share with you some things that may be helpful in adding to your already successful program. The information in this publication has many possible adaptations and can be tailored to suit your needs in a variety of ways. This introduction will give some information concerning the rational behind its contents.

What do the three Drawing Insight *books provide?*

Book one focuses on presenting fundamental knowledge that can help students perceive the concepts necessary to develop fundamental drawing skills. Book two concentrates on having students develop their imagination through visually manipulating objects. Additional art concepts are also a core purpose of the book. Students continue to develop their drawing skill along with applying several important compositional concepts. Book three is designed to help students learn fundamentals of composition, expression and creativity.

Drawing Insight is designed to improve students visual perception by accomplishing three main goals. Students can:

· develop skills vital to drawing

· develop skills vital to critical analysis and appreciation

· develop skills vital to applying art concepts from a historical perspective.

What is the purpose of book one?

Drawing Insight has been created to help students learn to draw—it is primarily a drawing book. However, it does much more! Each unit contains three lessons. Lesson one introduces a concept--the sensory properties of an element such as shape, value, or line. The emphasis is to have students learn to see (perceive) the visual qualities of the concept and develop some skill in portraying it in a drawing. Lesson two expands on the first by explaining the expressive properties of the concept. Its emphasis is to have students search inside themselves and find something that may be worthy to express to others and discover how artists have used the concept to express their ideas, mood, feelings, or values. Lesson three is a historical look at the concept. It helps broaden the student's understanding of how the concept has been used by people in other ages and in other cultures. It can affect their drawings in that it informs them of how the concept has been used previously so their use may not be a "re-invention of the wheel." The first lesson in each unit is the backbone of the course. The second two lessons teach specific perceptions and skills that, in turn, help broaden students understanding.

Is this the only goal of the book?

A sound drawing curriculum should include things such as scope and sequence, higher thinking skills, creative/productive thinking, an understanding of concepts, and a performance assessment. These important aspects have been considered and included in the creation of this book.

How important is drawing in the field of Visual Art?

Few art teachers would argue concerning the importance of drawing as it relates to the visual arts. Robert B. Beeching clearly states the importance of drawing in the Visual Arts: "There is one common denominator which unites the Visual Arts—the basic skill of Drawing. Drawing is to Visual Arts as Penmanship is to Writing. Drawing is to Visual Arts as Mathematics is to Physics. Drawing is to Visual Art as Scores are to Music." [3]

What kind of drawing are we talking about?

Although most art teachers would agree with the importance of drawing, each art teacher may have a different idea what drawing actually is. Edmund Feldman clarifies this matter and explains what kind of drawing is basic to the visual arts. "*Accurate drawing* teaches artist to see, that it is, to understand what they are looking at. Only then can they distinguish between surface copying, on the one hand, and knowledgeable representation. As for viewers, we benefit from the artists struggle to see and represent. Also, we learn to compare the artists rendering of reality with the world as we know it. The difference between the two hold many of the secrets of art."[4] Therefore, having students learn to develop an accurate, high-fidelity drawing skill is basic and an important part of the *Drawing Insight* course. A high degree of drawing skill is the foundation for most divergent applications. Regardless of our bias some might say that it is not necessary for all students to learn to draw realistically, that there are many types of art that do not require accurate drawing. This may be so, however, as art educators we must be responsible for teaching the basic skills for the whole of the possible outcomes. Providing the fundamental and basic skills to serve things on the large spectrum which roughly ranges form technical illustration to non-objective art is an essential goal for art education.

How is accurate drawing used in the drawing program?

Accurate drawing can be a goal for students to achieve. It is used as a standard for students to evaluate how well they have understood the lesson material and what level of skill they are at present. We suggest that students learn to draw realistically in order to be equipped with the level of skill requisite for all other divergent applications, whether it range from super realistic, to abstract, to non objective.

What does it take to learn to draw in this way?

Drawing skill comes from understanding and practicing what Feldman calls the *devises* that can create the illusion of reality. The devises are based on visual concepts—the core of the drawing book.

What are visual concepts?

A concept is a class of things with common characteristics—it is a big idea. A visual concept is a visual property or characteristic of the world in which we live, such as shape, texture, value, or proportion. Concepts are made up of sub-concepts called percepts. An art concept is presented along with many of the sub-concepts needed for its understanding. Both concepts and percepts are important in that they build a student's knowledge bank and they can be used to help students develop requisite drawing skills. Kants observation that "concepts without percepts are empty; percepts without concepts are blind" has been a guiding beacon in the creation of this text. Remember, students that are not taught visual concepts with their accompanying percepts remain "blind." The visually blind have great difficulty in learning to draw accurately.

Teaching art concepts is a powerful and an effective means of education and should be a central part of art education. Concepts help students understand the sensory properties of the world and help them develop abilities to think on higher levels. Concepts give students a *mental set* with which to think; otherwise they can remain "blind" to important aspects in the world around them. For almost all people, visual concepts are not intuitively obvious. They have to be taught to us and we are obliged to learn them. For example, students and adults alike can be asked, "What color is a shadow?" The typical response is either "dark," "grey," or "black." These answers reflect a failure for the person to correctly perceive what they see. In effect they are blind--perceptually blind. How is it possible that people can live in the world for sixteen, twenty, or even sixty years, seeing shadows day after day throughout those years, and never really having *seen* the true color of a shadow? It is possible because many have never been taught the mental set with which to interpret what they see. The same applies to all other visual concepts.

In one sense, learning, understanding, and appreciating concepts helps us to be more alive. "The quality of life is measured by the repertory of feeling that pervades it. Life is rich if the repertory of feelings is large and the discrimination among them fine. Life is coarse, brutish, and violent when the repertory is meager and undifferentiated."[5]

What does this curriculum have to offer that is different from other drawing books?

Drawing Insight is designed to start the novice at the beginning and fill in the gap usually left open in situations in which instruction has begun at an advanced level. Imagine a spectrum of artists each having a different degree of drawing skill lined up on a scale with the novice at one end and the master at the other. The typical drawing curriculum starts the beginning student at a place/level beyond his or her knowledge and skill. Many drawing programs start the beginner at a level closer on the scale to the master than to the novice.

Furthermore, many drawing programs tend to provide a "Swiss cheese" approach to teaching students to draw. In other words, many courses deal with only a few art concepts rather than presenting students with many of the concepts they need in order to learn to draw effectively. It is probably impossible to contain all the needed information about art in one publication; however, *Drawing Insight* provides instruction in many of the concepts needed to fill the empty spaces in the "Swiss cheese" curriculum.

Is accurate drawing the final objective of the course?

Drawing is not the final goal of the visual arts. It may be the common denominator, but it is only a means to an end. Drawing can be a vehicle to get us to see and help us understand what we see. It helps us get to higher ground, assists us in achieving higher goals--namely composition and expression. In the context of this book, drawing is to visual arts as sentences are to literature. Although many of us are able to create sentences correctly, few of us are able to write literature. In a similar sense, having the capacity and skills to draw does not mean we are artists nor can we call our drawing art. Conversely, we can become neither an author nor an artist without the basic understanding and skills that lead to such specific outcomes.

Book one deals with teaching fundamental drawing concepts. Book two deals with teaching additional drawing concepts and emphasizes developing students imagination. Students are also taught several composition concepts to help bridge the course from the fundamentals in book one to the composition and expressive lessons in book three. Book three deals with teaching students a variety of compositional systems and provides an opportunity for students to develop skill in expressive drawing. An overriding objective is to help students develop their creativity.

How does Drawing Insight *help students connect to the real world?*

The authors of this publication take responsibility for delivering concepts requisite for all the major art disciplines. As art teachers, we can not assume that every student will one day become a fine artist. More realistically, we must realize that many more of our students will become professionals in other fields of art such as architecture, art education, city planning, ceramics, collage, commercial art, drawing, fiber, general crafts, history and analysis, jewelry, landscape architecture, interior design, history and analysis, collage, painting, photography, print making, printing, sculpture, and may be most importantly, every day living. Learning the drawing concepts in this book provides a foundation for both the fine and practical disciplines and "bridges" most areas of abstraction.

A closer look at a unit.

A unit is a combination of three lessons:
Lesson 1: Sensory properties of a concept
Lesson 2: Expressive properties of the concept
Lesson 3: A Historical Look at the concept

To be more complete, aesthetic perception requires more than understanding the sensory properties of something and reporting what is seen with the eye. Expressive and historical knowledge can help students increase their awareness, their drawing ability, and their ability to be creative/imaginative.

A closer look at a lesson.

LESSON 1: SENSORY PROPERTIES

The first lesson in a unit sets the stage for the other two lessons by introducing the visual or sensory properties of the concept.

An important part of the first lesson in each unit teaches students to evaluate how well they have used the concept taught in lesson one. A drawing curriculum that does not teach students to evaluate their own work and the work of others is an incomplete program. The job of teaching is not complete until students have been taught how to assess their own performance.

How is a lesson plan organized?

The lesson plans are to help give order to the teaching process. Dr. Madeline Hunters teaching sequence has been useful in organizing the lessons. The lesson plans are not intended to be absolutes, rather, they are only a suggestion of how the material may be presented. With your skill, experience, and insight, the lessons can come alive in the lives of your students.

Lesson plans follow the following sequence:

1. State the CONCEPT.

2. FOCUS the student's attention on the concept to be discussed.

3. State the OBJECTIVE, what should be learned by the end of the lesson.

4. INSTRUCTIONAL INPUT. This is the presentation of the concept and percepts.

5. ILLUSTRATE OR MODEL THE CONCEPT. During the lesson the teacher illustrates (or models) the concept by providing students with both verbal and visual illustrations and examples.

6. MONITOR AND ADJUST PERFORMANCE.

7. GUIDED PRACTICE. Have students apply the concept.

8. INDEPENDENT PRACTICE. Have students apply the concept on their own.

9. EVALUATION / PERFORMANCE ASSESSMENT.

"Pupil self-evaluation is the ultimate goal of teachers and counselors. It is actually a primary objective of education."[6] The difference between an amateur and a professional is the degree to which they can evaluate their own work effectively. Evaluation is made easy in this book through the use of a Performance Assessment Chart. The chart sets accurate drawing as a standard for evaluation. With a standard of evaluation in place (the drawing concept) and its parts identified (percepts), both teacher and students can more effectively examine a student's work and identify how well the concept was applied in the drawing. A Performance Assessment Chart can help students identify any drawing deficiency and help them make improvements.

LESSON 2: EXPRESSIVE PROPERTIES

Considering the expressive qualities teaches students that the expressive qualities can affect us emotionally and can be used to communicate ideas, moods, feelings and values.

Examining works of art requires a logical and thorough critical process, is an important part of the expressive lessons. The four stages of this critical process involve:

· DESCRIPTION - What do you see?

· ANALYSIS - How are the things put together and how do things affect the picture?

· INTERPRETATION - What is the artist trying to say?

· JUDGMENT - Is this a good picture by the artist and what do you think of the work?

LESSON 3: HISTORICAL LOOK AT THE CONCEPT

The third lesson presents information concerning the concept's early historical use and how it changed and developed through history. This approach teaches students an overview of history while continuing to enlarge their visual perception. A time line is also provided as part of the lesson material.

The *Drawing Insight* program includes a TIME LINE of all the art concepts taught in the first two books. The TIME LINE is approximately 22 feet long and is divided into fifteen horizontal bars. Each of the bars is a different color and an art concept is assigned to each bar: 1. Shape, 2. Space, 3. Value, etc. When the "history" lessons are presented the TIME LINE can be used to help give students a better view of the concept's development throughout history.

A word about creativity

One of the ultimate objectives in education (art education included) is to have students use their knowledge creatively. All of the contributions to our society are the result of imaginative and creative thinking. It is true that many of the circumstances leading to discoveries may be by chance, however, it always takes a leap of the imagination to "see" a possible application that does not presently exist. Education should take the responsibility to facilitate this kind of thinking for students. However, most teachers have only a slight idea how this can be done. Those who try to do something usually do so with little information about the sequential nature of the creative process. The convergent—divergent diagram shown on the following page organizes the thoughts of many psychologists and educational theorists into the big picture of the creative act. This diagram can serve as a guide to help teachers plan activities that will lead their students in developing divergent thinking skills.

In a pamphlet by Dr. Sidney Parnes of the State University College at Buffalo, New York, entitled *Creativity: Unlocking Human Potential* Dr. Parnes said, "Creativity is thus a function of knowledge, imagination, and evaluation." Dr. Nathan Winters of the University of Utah translated this phrase to the formula: C=f(KIE). In the terminology of today the word *evaluation* may be thought of as *assessment*.

Drawing Insight integrates the creativity formula [C=f(KIE)] into the lesson plans. The chart identifies six steps that contribute to convergent thinking on the left side and the six steps that contribute to divergent production or creative thinking on the right side. Examine the diagram to become familiar with the characteristics of each step. The sequential nature of the diagram make it easy to assist students in developing higher thinking skills. For the most effective development a student must have opportunity to grow and develop in each stage one at a time. Some steps can be covered quite quickly, others may take months or years to fully develop. Students should never be expected to produce creatively without having learned concepts that are the foundation for creative production.

Use of the diagram to direct instruction and guide activities that may provide students with the kind of soil that can yield much good throughout a student's life. One may observe that the convergent phase of the process is very similar to the teaching sequence of Madeline Hunter. However, this diagram goes beyond Hunter's sequence and prepares the means for greater productive thinking. The lesson plans also contain suggested activities to help students cultivate productive thinking skills.

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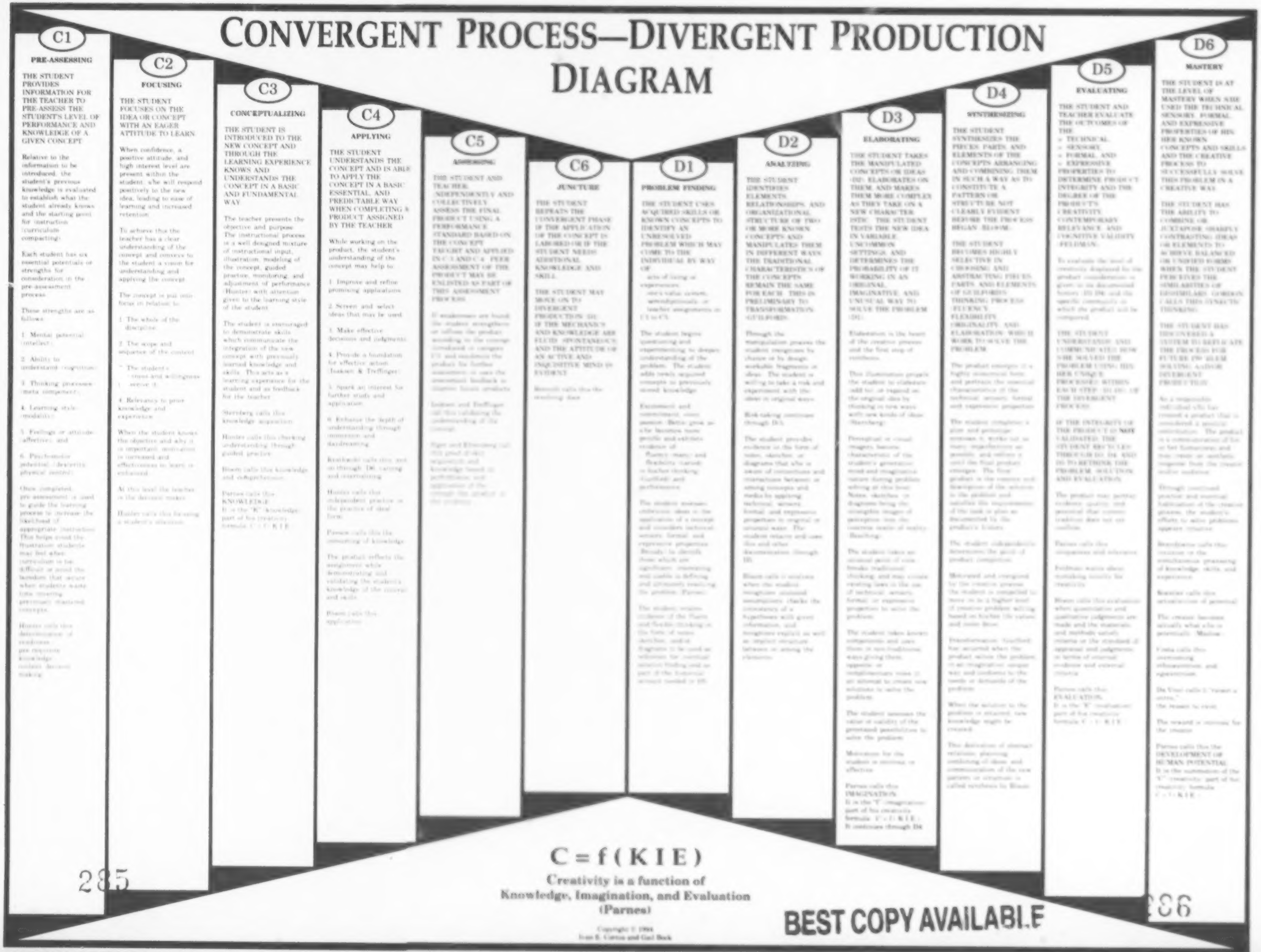

CONVERGENT PROCESS—DIVERGENT PRODUCTION DIAGRAM

C1

PRE-ASSESSING

THE STUDENT PROVIDES INFORMATION FOR THE TEACHER TO PRE-ASSESS THE STUDENT'S LEVEL OF PERFORMANCE AND KNOWLEDGE OF A GIVEN CONCEPT.

Relative to the information to be introduced, the student's previous knowledge is evaluated to establish what the student already knows and the starting point for instruction (curriculum compacting).

Each student has six essential potentials or strengths for consideration in the pre-assessment process.

These strengths are as follows:

1. Mental potential (intellect);
2. Ability to understand (cognition);
3. Thinking processes (meta components);
4. Learning style (modality);
5. Feelings or attitude (affective); and
6. Psychomotor potential (dexterity, physical control).

Once completed, pre-assessment is used to guide the learning process to increase the likelihood of appropriate instruction. This helps avoid the frustration students may feel when curriculum is too difficult or avoid the boredom that occurs when students waste time covering previously mastered concepts.

Hunter calls this determination of readiness: pre-requisite knowledge; [illegible] decision making.

C2

FOCUSING

THE STUDENT FOCUSES ON THE IDEA OR CONCEPT WITH AN EAGER ATTITUDE TO LEARN.

When confidence, a positive attitude, and high interest level are present within the student, s/he will respond positively to the new idea, leading to ease of learning and increased retention.

To achieve this the teacher has a clear understanding of the concept and conveys to the student a vision for understanding and applying the concept.

The concept is put into focus in relation to:

1. The whole of the discipline.
2. The scope and sequence of the content.
3. The student's [illegible] and willingness [illegible] receive it.
4. Relevancy to prior knowledge and experience.

When the student knows the objective and why it is important, motivation is increased and effectiveness to learn is enhanced.

At this level the teacher is the decision maker.

Hunter calls this focusing a student's attention.

C3

CONCEPTUALIZING

THE STUDENT IS INTRODUCED TO THE NEW CONCEPT AND THROUGH THE LEARNING EXPERIENCE KNOWS AND UNDERSTANDS THE CONCEPT IN A BASIC AND FUNDAMENTAL WAY.

The teacher presents the objective and purpose. The instructional process is a well designed mixture of instructional input, illustration, modeling of the concept, guided practice, monitoring, and adjustment of performance (Hunter) with attention given to the learning style of the student.

The student is encouraged to demonstrate skills which communicate the integration of the new concept with previously learned knowledge and skills. This acts as a learning experience for the student and as feedback for the teacher.

Sternberg calls this knowledge acquisition.

Hunter calls this checking understanding through guided practice.

Bloom calls this knowledge and comprehension.

Parnes calls this KNOWLEDGE. It is the "K" (knowledge) part of his creativity formula: C = f (K I E).

C4

APPLYING

THE STUDENT UNDERSTANDS THE CONCEPT AND IS ABLE TO APPLY THE CONCEPT IN A BASIC, ESSENTIAL, AND PREDICTABLE WAY WHEN COMPLETING A PRODUCT ASSIGNED BY THE TEACHER.

While working on the product, the student's understanding of the concept may help to:

1. Improve and refine promising applications.
2. Screen and select ideas that may be used.
3. Make effective decisions and judgments.
4. Provide a foundation for effective action (Isaksen & Treffinger).
5. Spark an interest for further study and application.
6. Enhance the depth of understanding through immersion and daydreaming.

Krathwohl calls this, and on through D6, valuing and internalizing.

Hunter calls this independent practice or the practice of ideal form.

Parnes calls this the [illegible] of knowledge.

The product reflects the assignment while demonstrating and validating the student's knowledge of the concept and skills.

Bloom calls this application.

C5

ASSESSING

THE STUDENT AND TEACHER (INDEPENDENTLY AND COLLECTIVELY) ASSESS THE FINAL PRODUCT USING A PERFORMANCE STANDARD BASED ON THE CONCEPT TAUGHT AND APPLIED IN C-3 AND C-4. PEER ASSESSMENT OF THE PRODUCT MAY BE ENLISTED AS PART OF THIS ASSESSMENT PROCESS.

If weaknesses are found, the student strengthens or refines the product according to the concept (introduced in category C3) and resubmits the product for further assessment, or uses the assessment feedback to improve future products.

Isaksen and Treffinger call this validating the understanding of the concept.

[illegible]

C6

JUNCTURE

THE STUDENT REPEATS THE CONVERGENT PHASE IF THE APPLICATION OF THE CONCEPT IS LABORED OR IF THE STUDENT NEEDS ADDITIONAL KNOWLEDGE AND SKILL.

THE STUDENT MAY MOVE ON TO DIVERGENT PRODUCTION (D1) IF THE MECHANICS AND KNOWLEDGE ARE FLUID, SPONTANEOUS, AND THE ATTITUDE OF AN ACTIVE AND INQUISITIVE MIND IS EVIDENT.

Renzulli calls this the revolving door.

D1

PROBLEM FINDING

THE STUDENT USES ACQUIRED SKILLS OR KNOWN CONCEPTS TO IDENTIFY AN UNRESOLVED PROBLEM WHICH MAY COME TO THE INDIVIDUAL BY WAY OF:

- acts of living or experiences;
- one's value system;
- serendipitously; or
- teacher assignments in C1 to C5.

The student begins questioning and experimenting to deepen understanding of the problem. The student adds newly acquired concepts to previously stored knowledge.

Excitement and commitment, even passion, [illegible] grow as s/he becomes more prolific and exhibits evidence of:

- fluency (many) and
- flexibility (varied)

in his/her thinking (Guilford) and performance.

[illegible]

D2

ANALYZING

THE STUDENT IDENTIFIES ELEMENTS, RELATIONSHIPS, AND ORGANIZATIONAL STRUCTURE OF TWO OR MORE KNOWN CONCEPTS AND MANIPULATES THEM IN DIFFERENT WAYS. THE TRADITIONAL CHARACTERISTICS OF THE CONCEPTS REMAIN THE SAME FOR EACH. THIS IS PRELIMINARY TO TRANSFORMATION (GUILFORD).

Through the manipulation process the student recognizes by chance or by design workable fragments or ideas. The student is willing to take a risk and experiment with the ideas in original ways.

Risk-taking continues through D3.

[illegible]

D3

ELABORATING

THE STUDENT TAKES THE MANIPULATED CONCEPTS OR IDEAS (D2), ELABORATES ON THEM, AND MAKES THEM MORE COMPLEX AS THEY TAKE ON A NEW CHARACTER (ETC). THE STUDENT TESTS THE NEW IDEA IN VARIABLE, UNCOMMON SETTINGS, AND DETERMINES THE PROBABILITY OF IT WORKING IN AN ORIGINAL, IMAGINATIVE, AND UNUSUAL WAY TO SOLVE THE PROBLEM (D1).

Elaboration is the heart of the creative process and the first step of synthesis.

This illumination propels the student to elaborate (add to) or expand on the original idea by thinking in new ways with new kinds of ideas (Sternberg).

[illegible]

Parnes calls this IMAGINATION. It is the "I" (imagination) part of his creativity formula: C = f (K I E). It continues through D4.

D4

SYNTHESIZING

THE STUDENT SYNTHESIZES THE PIECES, PARTS, AND ELEMENTS OF THE CONCEPTS ARRANGING AND COMBINING THEM IN SUCH A WAY AS TO CONSTITUTE A PATTERN OR STRUCTURE NOT CLEARLY EVIDENT BEFORE THE PROCESS BEGAN (BLOOM).

THE STUDENT BECOMES HIGHLY SELECTIVE IN CHOOSING AND ABSTRACTING PIECES, PARTS, AND ELEMENTS OF GUILFORD'S THINKING PROCESS (FLUENCY, FLEXIBILITY, ORIGINALITY, AND ELABORATION) WHICH WORK TO SOLVE THE PROBLEM.

The product emerges in a highly economical form and portrays the essential characteristics of the technical, sensory, formal and expressive properties.

[illegible]

D5

EVALUATING

THE STUDENT AND TEACHER EVALUATE THE OUTCOMES OF THE:

- TECHNICAL,
- SENSORY,
- FORMAL, AND
- EXPRESSIVE

PROPERTIES TO DETERMINE PRODUCT INTEGRITY AND THE DEGREE OF THE PRODUCT'S CREATIVITY, CONTEMPORARY RELEVANCE, AND COGNITIVE VALIDITY (FELDMAN).

To evaluate the level of creativity displayed in the product consideration is given to its documented history (D1-D4) and the specific community in which the product will be compared.

THE STUDENT UNDERSTANDS AND COMMUNICATES HOW S/HE SOLVED THE PROBLEM USING HIS/HER UNIQUE PROCESSES WITHIN EACH STEP (D1-D4) OF THE DIVERGENT PROCESS.

IF THE INTEGRITY OF THE PRODUCT IS NOT VALIDATED, THE STUDENT RECYCLES THROUGH [illegible] TO RETHINK THE PROBLEM, SOLUTION AND EVALUATION.

The product may portray evidence, quality, and potential that current tradition does not yet confirm.

[illegible]

D6

MASTERY

THE STUDENT IS AT THE LEVEL OF MASTERY WHEN S/HE USED THE TECHNICAL, SENSORY, FORMAL, AND EXPRESSIVE PROPERTIES OF HIS/HER KNOWN CONCEPTS AND SKILLS AND THE CREATIVE PROCESS TO SUCCESSFULLY SOLVE THIS PROBLEM IN A CREATIVE WAY.

THE STUDENT HAS THE ABILITY TO COMBINE OR JUXTAPOSE SHARPLY CONTRASTING IDEAS OR ELEMENTS TO ACHIEVE BALANCED OR UNIFIED FORMS WHEN THE STUDENT PERCEIVES THE SIMILARITIES OF DISSIMILARS. GORDON CALLS THIS SYNECTIC THINKING.

THE STUDENT HAS DISCOVERED A SYSTEM TO REPLICATE THE PROCESS FOR FUTURE PROBLEM SOLVING AND/OR DIVERGENT PRODUCTION.

As a responsible individual s/he has created a product that is considered a positive contribution. The product is a communication of his or her humanness and may create an aesthetic response from the creator and/or audience.

Through continued practice and eventual habituation of the creative process, the student's efforts to solve problems appear intuitive.

[illegible]

C = f (K I E)

Creativity is a function of
Knowledge, Imagination, and Evaluation
(Parnes)

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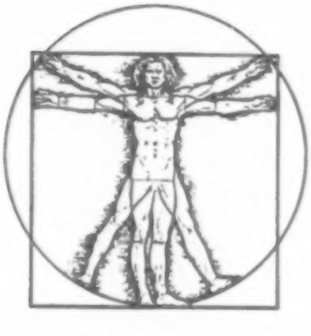
INTRODUCTORY UNIT

Lesson 1

- **Art Functions**

Lesson 2

- **Life and Art Values**



LESSON ONE

ART FUNCTIONS

CONCEPT: An artwork can become important in society for one or more of five major reasons:

1. *Philosophical*
2. *Documental / historical*
3. *Decorative / ornamental*
4. *Utilitarian / functional*
5. *Self-expressive.*

MATERIALS NEEDED FOR THE LESSON

COLOR REPRODUCTIONS

Philosophical
- *The Adoration of the Magi* by Sandro Botticelli
- *The Return of the Prodigal Son* by Rembrandt van Rijn
- *The Oath of the Horatii* by Jaques Louis David
- *The Execution of the Rebels, 3rd of May, 1808* by Francisco Goya
- *Third Class Carriage* by Honore Daumier

Documental
- *Portrait of Francis I* by Jean Clouet
- *Venice* by Canaletto
- *The Blue Boy* by Thomas Gainsborough
- *Portrait of the Artist's Mother* by James Whistler
- *The Maas at Dordrecht* by Aelbert Cuyp

Ornamental
- *Zebegen* by Victor Vassarely
- *Mural* by Jackson Pollock

Utilitarian
- A picture of things such as a chair, table, kitchen utensils, an automobile, etc.

Self-expressive
- *View of Toledo* by El Greco
- *I and My Village* by Marc Chagall
- *Guernica* by Pablo Picasso

Paper and pencil

CONCEPT

State the concept.

An artwork can become important in society for one or more of five major reasons:

1. Philosophical
2. Documental/historical
3. Decorative/ornamental
4. Utilitarian/functional
5. Self-expressive.

FOCUS

Lead a discussion with students to help them understand why art becomes important in society.

Many people create works of art. However, not all art that is created is viewed by the public or becomes important to the public. In order for a piece of art to become recognized as valuable, it must serve a need for the society. Sometimes an artist's work is not accepted immediately by society. Art history contains several examples of works of art that have been rejected by the society in which the artist lived. Later, possibly after the artist had died, the public found some worth in the work. The process is a complex interaction of many ingredients. One of the most valuable ingredients is time. Time plays an important role in the process of validating a work of art and determining its contribution to a society.

If the artwork serves one of society's needs, it has a better chance of being recognized as an worthwhile work of art. Any art that helps promote a religious belief is welcome to the members of that religion. Any art that helps "freeze" information so it can be evaluated and studied at a future time is welcomed by people such as historians. Any art that helps fill our basic human needs such as sitting, sleeping, eating, and working, is welcomed by most people. When art helps make buildings, furniture, clothing, books, walls, bodies, etc., more beautiful and interesting, it is welcomed by a great number of people. Any art that contributes to our aesthetic heritage and enlarges our awareness of ourselves and others is a welcome addition to our society.

OBJECTIVE

State the objective.

At the end of the lesson each student will be able to look at a drawing or painting and tell what major purposes it can serve for society.

INSTRUCTIONAL INPUT

Explain to students the five reasons art can become important in society.

1. PHILOSOPHICAL

The word *philosophy* refers to our beliefs concerning such things as our being, our existence, what is real, what is true, what is beautiful, and what is appropriate. Some artists use art to present their view or position (philosophy) about certain ideas. An artwork may be used to convey a belief or philosophy the artist wants others to consider.

RELIGIOUS

One major kind of art that serves a philosophical function is religious. The word *religion* refers to a belief in and worship of a god (or gods).

Something is considered religious art when:

- it illustrates a religious story or parable.
- it contains religious subject matter.
- it is a portrait of a religious leader.
- it is created as part of a religious belief.
- it is used in a religious ceremony.

EXAMPLES:

- A religious book like The Bible or The Koran
- Illuminated manuscripts
- Paintings in which the subject matter is religious.
- The cave paintings in Lascaux, France
- Stained-glass windows
- Religious clothing
- Religious jewelry
- The pyramids
- A cathedral
- A temple
- An altar or altarpiece

Examine The Adoration of the Magi *by Sandro Botticelli.*

This painting shows the baby Jesus in the manger, in a classical setting; it is not a painting of Bethlehem but of a typical Tuscan landscape. The artist designed it for a specific audience. The manger is classically styled, with typical high pillars and beams instead of the traditional simple manger. The subject matter of the painting classifies it as a religious painting.

Examine The Return of the Prodigal Son *by Rembrandt van Rijn.*

This drawing portrays a parable of Jesus. It shows the meeting of the wayward son and the good father who welcomes the son back into his house.

POLITICAL

Another major kind of art produced for philosophical purposes is political. The word *political* refers to a government or the ideas or policies of a government.

Something is considered political art when:

- it is a portrait of a political figure.
- it portrays an individual as a symbol of political ideals.
- it is an object that symbolizes a political ideal such as freedom, justice, equality, etc.
- it illustrates a political policy.
- it portrays a political party.

EXAMPLES:

- Representational state art
- Monuments or memorials to presidents, senators, or other government representatives
- Illustrations portraying government philosophy
- Flags
- Government buildings

Discuss The Oath of the Horatii *by Jaques Louis David.*

This painting, completed in 1785 immediately prior to the French Revolution, was intended to portray the political ideas of loyalty and allegiance to country over personal and family loyalty. King Louis XVI was opposed to this view because it showed that people should have a voice in the government. The idea behind the work is to portray a political philosophy.

SOCIAL COMMENTARY

Another area of philosophy is concerned with how we treat ourselves and each other. Artists play the role of social critic and create artworks to bring to the public's attention how they feel about things such as our accomplishments or our "inhumanity to man."

Examine The Execution of the Rebels, 3rd of May, 1808 *by Francisco Goya.*

This painting shows soldiers killing people who have apparently voiced their opposition to government policy and are paying the price of losing their lives.

It is still common practice today for many governments around the world to abuse the human rights of their citizens. Several human rights groups are continually working to help improve the rights of people in almost every country in the world. Scenes like the one portrayed by Goya are not exceptions to the rule. They seem to be the typical means of exterminating those who are considered enemies of the state.

Examine Third Class Carriage *by Honore Daumier.*

This picture shows poor people in France during the nineteenth century. It seems that the poor have always had to suffer more than those who have enough money to keep them warm, healthy, and comfortable. Many of these people are victims of circumstance and are not responsible for their plight. They are always with us and offer those who are better off an opportunity for service. More often the poor are seen with frustration or disgust rather than empathy and care.

2. DOCUMENTATION OR HISTORICAL

The word *document* refers to something that contains factual information, substantial support, or exact references pertaining to people, places, and things and can have historical importance.

Something is considered a document when:

- it accurately records and event.
- it exactly shows what a place, object, animal, or person looks like.
- it records exact details of a subject matter.

EXAMPLES:

- A portrait of a specific person
- A picture of a specific event
- A picture of a specific geographical place
- A picture of a specific time
- A picture of a specific object
- Documentary films

Examine Portrait of Francis I *by Jean*

Clouet II.

The *Portrait of Francis I* was commissioned and painted when the king was between thirty and thirty-five years of age and at the height of his power. It records what the king looked like and the kind of clothing he may have worn.

Discuss Venice *by Canaletto.*

Canaletto records the city of Venice with great detail. Each part of the buildings, boats, and canals are rendered with accuracy. In fact because his pictures were so accurate, they were used to reconstruct the buildings bombed during the war.

3. DECORATION OR ORNAMENTATION

Decoration refers to things that have been added to an object, such as carvings, patterns, or additional structural lines, that give grace or beauty to the original form.

Something is considered an ornament when

- it embellishes a product or object to make it more interesting and beautiful.
- a pattern is added to something to enhance its beauty.
- a design is added to something to make it more beautiful.
- color is added to something to make it more interesting.
- a motif is added to something to make it more interesting.

EXAMPLES:

- patterns use on fabric, in carpet, on wallpaper, etc.
- pin striping and chrome words and symbols on automobiles
- carving on chairs
- wood grain on tables, cabinets, etc.
- structure/texture on buildings
- trees, fences, flower gardens, and shrubbery decorating homes and other buildings
- tattoos
- pictures hung on a wall
- jewelry

Discuss Zebegen *by Victor Vasarely and* Mural *by Jackson Pollock.*

Both *Zebegen* and *Mural* are decorative in nature. Their designs can be imagined on many objects such as shopping-mall bags or wrapping paper. Pollock's splatters have shown up as decoration on curtains, wallpaper, packages, T-shirts, and blue jeans.

Patterns are created as a result of value changes and the repetition of shapes. Natural patterns occur in things such as the leaves of a tree, a field of flowers, the patches of snow on a mountainside. Most paintings create patterns due to the value changes in the picture plane. This natural occurrence creates a decorative effect, even though the artist may not have made this a prime concern for the work. Many paintings because of their strong repetitive design have a decorative character. Objects within a painting can also be decorative. An example would be the clothing of Francis I and the facade of the buildings in Canaletto's painting of Venice.

4. UTILITARIAN OR FUNCTIONAL

Utility means that something is designed to fill a service.

Something is considered functional when:

- it has a practical use.
- it makes work easier.
- it helps service individual or public needs.

This is the category that most affects our daily lives.

Show and discuss the examples such as furniture, kitchen utensils, an automobile, stationary items.

EXAMPLES:

- bridges
- furniture
- clothes
- automobiles
- packages or containers
- houses
- office buildings
- business machines
- dishes
- kitchen utensils
- stationary items
- household appliances

5. SELF-EXPRESSION

Self-expression is an artist's creation of something that fulfills personal needs and is purely an expression of his or her own personality without regard for making a profit from the work.

Something is considered self-expressive when:

- it portrays something with added emotion.
- it portrays a mood.
- it portrays the artist's idea.
- it tries to evoke an emotional response in the viewer.
- it explores mind, spirit, or the imagination.

Explain View of Toledo *by El Greco and* I and My Village *by Marc Chagall.*

View of Toledo may appear to be a document at first but is considered one of the greatest expressive landscapes ever painted. Instead of painting a photographic representation of how the city appeared, El Greco tried to capture the soul of the setting. The result is a dramatic imaginative invention that expresses the essence and spirit of this Spanish town. Because of its expressive qualities, it is considered self-expressive.

I and My Village portrays Marc Chagall's interest in painting objects and figures that are a part of his memories and fantasies related to growing up in Russia.

Although self-expression is the purpose with which we are most concerned as we study art in school, it is probably the one that influences our lives the least.

MULTIPLE FUNCTIONS

Many paintings serve several functions. It is closer to the truth to believe that all paintings function in several of the areas to some degree or another, with some areas being more dominant than others. Part of how we perceive the value of a painting may be how many areas it serves at one time. If a painting functions strongly in many areas, it may be considered more valuable than another that does not. Artworks that have many functions for the members of society tend to "live longer" than other artworks. After a length of time, some works are said to be masterpieces.

Consider how an artwork such as *Guernica* by Pablo Picasso can have multiple functions.

PHILOSOPHICAL: *Guernica* is a strong political statement. The story of why Picasso painted Guernica is well documented; it was a protest against the German bombing and destruction of a small Spanish town. Picasso was outraged at the act the Germans had committed. He portrayed the destruction of human life in a most graphic way without depicting the blood and gore associated with war. The painting serves as a political statement to the world about the violation of Guernica specifically and all war in general.

DOCUMENTAL: Picasso's painting also strongly documents a historical fact, specifically the bombing of Guernica in 1937. Though it is not a photographic rendering of war's destruction on the town or the people, like the pictures recording the Holocaust, we nevertheless cannot help but think of the tragedy whenever we see his painting.

SELF-EXPRESSION: The painting is a remarkable expression of the emotion Picasso felt about the tragedy. It is strongly self-expressive.

DECORATIVE: *Guernica* is somewhat decorative. It is not as decorative as a Monet or a Rousseau; nevertheless, to some extent it can be said that the shapes create an interesting and abstract motif and has a decorative appearance.

UTILITARIAN: *Guernica* functions like most other paintings. However, with its black-and-white (and grey) images along with the short horizontal lines, arranged like words on a page, it has the appearance of newsprint. Though it is a painting and uses images rather than words, it reminds us of the headlines on the front page of newspaper. In a very sly way it "reads," or functions, like a newspaper.

GUIDED PRACTICE

Have students complete the following guided practice exercise.

1. Display several prints in the room. Have students identify what major purpose each painting serves. Have them explain it verbally or have them write it on a sheet of paper.

INDEPENDENT PRACTICE

Have the students complete the following exercise on their own.

1. Have the students examine ten to fifteen paintings by different artists and have them identify which of the five major purposes each painting

serves. Have them write their conclusions on a sheet of paper.

2. Have the students select five paintings and rate them on each of the five functions, similar to the information on Guernica illustrated in the lesson. Rate each function using a scale from one to ten with one being a weak usage and ten, being a strong usage.

LESSON TWO

ART and LIFE VALUES

CONCEPT: We can look at art with at least two major viewpoints, through art values and life values.

MATERIALS NEEDED FOR THE LESSON

Color Reproductions

Dempsey and Firpo
by George Bellows

The Cliff of Etretat after Storm
by Gustauve Corbet

The Dancing Class
by Edgar Degas

View of Toledo by Francisco Goya

Allies Day, May 1917
by Childe Hassam

The Gleaners
by Jean Millet

Paper and pencil

CONCEPT

State the concept.

We can look at art with at least two major viewpoints: through art values and life values.

FOCUS

Explain how attitude or point of view affects how we perceive the world.

Our attitude or point of view is one of the most important human characteristics. Our point of view can make a great difference in our lives. Our attitude reveals whether we are more optimistic or more pessimistic. Our point of view reveals whether we are more liberal or more conservative. Our attitude or point of view affects things such as how we dress, what we eat, the look of our homes, how we talk and what we talk about. Our attitude or point of view affects what we say to others and how we say it. How we act and how we treat others is also related to our attitude. Our point of view is displayed when we comment about works of art.

Learning to see things from several points of view helps us get a more complete picture of the issue. This is one of the objectives of a court of law. The judge and jury have a better chance to make proper judgments when many facts and points of view are brought to bear in the case.

OBJECTIVE

State the objective.

Students will be able to identify the difference between art and life values and will be able to identify the difference between statements that portray life values and those that represent art values.

INSTRUCTIONAL INPUT

Provide information about life and art values.

LIFE VALUES

The word *values* refer to the worth of something or the importance we attach to something. Life values refer to the feelings of importance we attach to certain things in our life, such as people we care about, objects we posses, places we have visited, or important events. We all develop feelings of worth or importance for some people, some things, and events. Thus, we all develop life values.

Life values are typically associated with recognizable things, mainly people and objects. Life values tend to be based on real experiences and our memories of those experiences; therefore, life values are inherently *nostalgic*.

A special friend, a favorite teacher, an influential peer, a wonderful vacation with relatives or friends, a first date, a first car are things we like to remember. All of these may bring warm, nostalgic feelings. Not all life values bring such memories; some of our experiences may be traumatic and can evoke feelings of apprehension or fear.

In addition to recognizing things or people or enjoying a particular subject matter, life values may include profound human values which have to do with messages of things such as love, concern for others, kindness, loyalty to family or country, virtue, or reverence for life or deity.

The following examples are statements that show life values:

"Look at that painting of Yellowstone Park. We were there in that very spot on vacation just three years ago. It was great and it was one of the most enjoyable vacations we had as a family."

"That portrait of Grandmother Martha looks real! The artist certainly captured her personality. She wore her hair like that most of her life. The dress she is wearing in the picture was one of her favorites."

"This is one of the most moving pictures I have ever seen! The way the artist has portrayed a mother's concern for her child is one of the most impressive I have ever seen."

"Every time I look at this painting, I get a strong love for the beauty of the earth and an intense sense of responsibility for preserving nature's beauty."

ART VALUES

Art values refer to feelings we experience when we recognize aspects of how an artwork has been designed or composed. Art values have to do with recognizing formal properties which govern the "internal" relationships within a work of art. Art values help fill our need to recognize order and unity in our world. The viewer may recognize a harmony, rhythm, movement, or pattern that gives a sense of order and makes the design enjoyable. Art values are enjoyed for the visual effects of color, line, space, shape, or perspective. We respond with interest and pleasure when we detect how an artist has used such visual elements as color, line, or shape to create something beautiful.

Some artists have created pictures that are not merely good compositions but great compositions--near-perfect designs. Artists are able to be amazed over and over again with each new encounter with the work and marvel at the work's mastery of arrangement.

The following statements show mostly art values:

"I like the soft edges of the figures in the painting and the way they contrast with the lines in the background. The colors are a beautiful combination. The rhythm of white and yellow stripes in the picture gives it a sense of motion; it gives you a feeling that you are floating on the sea."

"I like the way the artist has balanced the picture with the dark trees and the light building. It has such a great sense of serenity. The artist has been courageous enough to use some unusual colors: purple gate posts with blue and orange in the trees. They look great in this painting."

Examine Dempsey and Firpo *by George Bellows.*

The following statement shows mostly life values:

"Look, this is a painting of the famous boxer Jack Dempsey. I always liked watching the boxing matches on television when I was younger. I never saw Dempsey fight, but I remember my father telling me about when he saw Dempsey in New York at Madison Square Garden. Look at those strong arms. It looks like he is in trouble, but I think he wins the match. He was a great boxer."

The following statement shows mostly art values:

"This is a great painting. I like the way the artist composed the picture with triangles. I learned in school that a triangle was the strongest and most stable shape; and I imagine it was used this way to make the picture look strong and stable. There are a lot of the triangular shapes in the painting. Firpo's arms and legs make a large triangle, which makes him look powerful and sturdy. I like the dark value in the background; it dramatizes both boxers and makes them stand out as the most important figures in the picture. The dark and light values help make it dramatic and exciting, and the diagonal lines give the picture a sense of motion and action."

Explain that photographs and works of art can portray one value or the other, or they can be a combination of both life and art values.

MOSTLY LIFE VALUES

Some things are created that show mostly life values. Photographs of loved ones taken by amateurs may be the best example of images that are high in life values but often low in art values. They may be poor or weak "works of art," but we often like them because they represent people we know, care for deeply, or love.

Paintings such as *The Blue Boy* by Thomas Gainsborough, *Portrait of Francis I* by Jean Clouet, *Venice* by Canaletto, *My Gems* by William Harnett, and *The Maasat the Dordrecht* by Aelbert Cuyp tend to show mostly life values.

BOTH LIFE AND ART VALUES

Many paintings show the artist's concern for both art and life values. Much of religious art, documental art, and art created for self-expression still portray real things and real people. Along with representing real objects and people, the artist must design the work to make it a work of art. Paintings like *Women in a Garden* by Claude Monet, *The Dancing Class* by Edgar Degas, *The Cradle* by Berthe Morisot, *The Lacemaker* by Johannes Vermeer, and *Portrait of the Artist's Mother* by James Abbott McNeill Whistler are examples of paintings where the artist combined both life and art values.

MOSTLY ART VALUES

Some artists are concerned most with art values and create works that have eliminated any reference to real objects. Paintings like *Mural* by Jackson Pollock, *Zebegen* by Victor Vassarely, *Combination Concrete* by Stewart Davis, and *Rebus* by Robert Rauschenberg tend to portray mostly art values.

Remember, both art values and life values are used by artists in expressing aesthetic feelings they want to share. Both viewpoints are important and complete our ability to "see." If we look with only one set of values or viewpoints, we may miss half the show.

GUIDED PRACTICE

Have students practice identifying life and art values in paintings.

1. Show several paintings to the class and have the students identify

which pictures show mostly art values and which show mostly life values. Have them explain their choice.

2. Have the students examine ten paintings by different artists and identify whether the artist was mostly concerned with art values or life values. Have them also write two or three sentences that portray life values and two or three sentences that show art values.

3. Have students evaluate several motion pictures such as *Gone with the Wind, Huckleberry Finn, Hamlet, Star Wars, Indiana Jones and the Temple of Doom,* etc., and rate each one in terms of life values and art values. Have students consider using a ten-point scale or a five-star scale to do their rating.

4. Have students select one of Shakespeare's plays and evaluate it in terms of life values and art values. Have them explain their conclusions to the class.

UNIT

1

SHAPE

Lesson 1

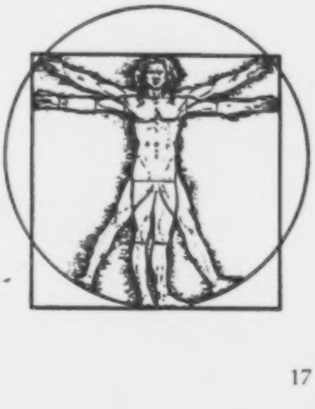
- **SENSORY PROPERTIES OF SHAPE**

Lesson 2

- **EXPRESSIVE PROPERTIES OF SHAPE**

Lesson 3

- **A HISTORICAL LOOK AT SHAPE**



LESSON ONE

SENSORY PROPERTIES OF

SHAPE

CONCEPT: Basic shapes are found everywhere in the environment and are the building blocks of every shape and form. The shape of an object is either a simple shape, a compound shape, or a complex shape.

STUDENT MATERIALS
Student Materials have been prepared as part of this publication in place of a student text. The teacher is encouraged to reproduce the materials needed to effectively teach the lesson.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIALS

The following are found in the Student Material \ Unit 1 \ Lesson 1:

- Note Sheet
- Sensory Properties of Shape
- How Masters Used Shape
- Guided Practice Sheets
- Evaluation Sheet

Color Reproductions
Bacchus
by Michelangelo Caravaggio

Head of a Man
by Paul Klee

Drawing Paper and pencil
(or other designated drawing material)

Performance Assessment Chart
(Appendix A)

See *Art is Elementary*
Level K, Activity 7

NOTE SHEET
A note sheet has been prepared that gives students room for both text and visual notes. This sheet can be used with each lesson. The note sheet is printed only once and is found in Student Materials \ Unit 1 \ Lesson 1.

COLOR REPRODUCTIONS
The teacher may want to display the fine art reproductions in a prominent place in the room so students can examine them during the presentation of the lesson.

Color reproductions are available through the publisher.

BEST COPY AVAILABLE

The lesson material contains more information than can be delivered to students at one time. The lesson also contains more suggestions and activities than are possible to present to students in one lesson. This gives the teacher many options and a great deal of flexibility. Teachers should review the suggested lesson plan and present the material that is appropriate for their students.

PRE-ASSESSMENT

Have students draw a pre-assessment picture.

The picture should include buildings, people, animals, trees and mountains. This pre-assessment drawing may be used: (1) to determine the current level of the learner (the drawing can give the teacher a good indication of how many concepts the student can apply in a drawing), (2) as evidence that the current course content has been mastered, that credit should be given, and a more advanced course assigned, (3) as a motivational device. The pre-drawing can be held by the teacher for comparison with the student's final drawing at the end of the course to determine how much learning has taken place.

No formal evaluation is planned with the pre-assessment drawing.

HANDOUT NOTE SHEET

Provide students with a Note Sheet *and encourage them to take notes during the lesson (Student Material \ Unit 1 \ Lesson 1 \ Note Sheet).*

CONCEPT

State the concept.

Basic shapes are found everywhere in the environment and are the building blocks of every shape and form. The shape of an object is either a simple shape, a compound shape, or a complex shape.

FOCUS

Lead a discussion with students to help them understand the effect of the concept in their lives.

Shape has great effect on our lives. From the shape of our hair to the shape of our shoes, shape makes a difference. The shapes of the things we wear on our bodies, live with in our homes, and experience in our environment affect us more than we may think. Choosing the right kind of shape for eye glasses can enhance the appearance of our face. Selecting the right shape of clothing for our body type can enhance our appearance. Picking the right kind of designs and patterns for our clothing can also enhance our personal appearance.

For many people it is important to have the right shape in the right place at the right time. The military is concerned about shape when it designs a new aircraft like the Stealth bomber or

OBJECTIVE
The basic purpose of the course is to help students learn to ***draw.*** *In this lesson a major objective is to help students develop their* ***visual perception.*** *As the percepts are discussed, encourage students to observe how these percepts function in the environment.*

the SR-71 Blackbird. The armed forces has learned that shape is important in combat. Using irregular shapes on fatigues (clothing) to camouflage soldiers can protect them from enemy fire. They have also learned that placing the shapes of aircraft on abandoned air strips can confuse the enemy. The automobile industry is concerned about shape when a new design is created for a car. Part of what sells a car, besides its interior and what is under the hood, is its shape.

The idea of basic shapes is a significant drawing concept and is considered by all types of artists. The concept has application in many art areas such as two-dimensional fine art, three-dimensional fine art, commercial art, and environmental design. Our understanding and use of shape eventually has a direct effect on our culture--which deeply affects each one of us.

OBJECTIVE

State the objective.

At the end of the lesson, each student will be able to identify simple shapes, their variations, and combinations of simple shapes in both manufactured and natural objects and use them to represent common objects in a drawing. Students will be able to accurately evaluate how well they have applied the concept of basic shapes in their own work and identify it in the work of others.

HANDOUT SENSORY PROPERTIES OF SHAPE

Provide students with a copy of Sensory Properties of Shape, *or use one of the methods described in the margin, as the percepts are discussed.*

SENSORY PROPERTIES OF SHAPE

Explain the concept and percepts to students.

The Shape Scale

The shapes of all objects can be placed in categories and arranged on a scale. The shape scale represents all the shapes possible in the world. The shape of any object could be placed on the scale. Shapes range from basic (having simple outlines) to irregular (having complex outlines). All shapes can be organized into four major categories: (1) Simple, (2) Variations, (3) Compound, and (4) Complex.

The shape scale helps students develop the concept that all shapes in the universe are like one of those depicted on the scale. Students should understand that all objects, no matter how complex they may be, are made up of simple shapes and their variations. With practice students can learn to perceive the basic shapes, secondary shapes, and their variations and use them to draw objects of their own.

BEST COPY AVAILABLE

The shape scale can function in several ways. In this lesson the scale is a sort of visual shorthand version of the concept. In Lesson 3 (A Historical Look at Shape) the shape scale serves as a complete spectrum of shape, and as history is examined it becomes apparent that all civilizations did not understand all there is to know about shapes and how to draw them. It took time to discover the various kinds of shapes and to develop the skill necessary to use the percepts of shape with accuracy. In Lesson 2 (Expressive Properties of Shape) the shape scale takes on a different application. It represents the spectrum of possibilities that are available for the artist in expressing an idea, a mood, a feeling, or a value. Part of the aesthetics of an artwork is the kind of shapes that have been chosen to portray a specific kind of feeling or idea.

Discuss the *percepts* that describe shape.

WHAT IS SHAPE?

1. Shape is the outline (silhouette) of a figure or an object. Shapes can describe the outside boundaries of the three-dimensional objects we see in the environment.

To clarify vocabulary, this book refers to the word *shape* as a flat area having two dimensions (height and width), while the word *form* refers to any object having three dimensions (height, width, and depth).

SIMPLE SHAPES

2. Circles, squares, and triangles are the most basic geometric shapes. Secondary shapes are similar to the basic shapes; they are ellipses, rectangles, and triangles having sides of unequal length. Basic and secondary shapes are called simple shapes.

The pure basic shapes are a circle, a square, and an equilateral triangle; all other shapes are made from the basic shapes. Because basic and secondary shapes have similar characteristics, they have been placed in one category—simple shapes. The classification of simple shapes is more functional for the purpose of having students see that many objects in the environment are very basic. The basic shapes act the same as the three primary colors. Variations of the basic shapes can be created in the same way as variations of the primary colors—by adding or mixing the primaries together.

OBJECTS HAVING SIMPLE SHAPES

3. Many manufactured and natural objects have very simple shapes. The shape of some objects may be a circle, a square, a triangle, or an ellipse.

Students may miss the idea that there are many objects in the environment that have shapes which are very simple. If students can learn to draw simple shapes, they can already draw many common objects in the environment. Drawing basic shapes accurately is a very basic and important skill in learning to draw objects so they look real. Students

MATERIALS
Providing students with visuals of the Sensory Properties can be managed in several ways:

1. by reproducing enough copies for each student to use during the lesson,

2. by enlarging the illustrations and pasting them on large sheets of poster or illustration board,

3. by drawing them on the chalkboard as the percept is discussed,

4. by having the visuals prepared for use with an opaque or overhead projector, or

5. by some other appropriate method to allow everyone to see.

Teachers are encouraged to use illustrations of their own that portray the percept better than those in the Student Material.

CONCEPT AND PERCEPTS
Both the teacher lesson plan and the Student Material contain the same information explaining the concept and percepts. However, the teacher lesson plans contain additional information (indented and in smaller type) that may help the teacher in presenting the percepts to students and the Student Material is illustrated to help them understand the concept more clearly.

PERCEPTS
All of the percepts are important for the student's understanding. Each percept can contribute to the student's drawing skill.

Each percept may also be considered in the evaluation process.

who develop this skill will eliminate many problems often encountered when learning to draw. Many may believe that drawing ability is selective and only a few people called artists have the ability to be able to draw well. However, all students can improve their drawing ability by practicing using simple shapes to draw objects. This is the foundation upon which all further development rests.

VARIATIONS OF SIMPLE SHAPES

4. Variations of simple shapes are those that are bent, dented, sliced in half, etc. Shapes like a bean, a half circle, a keystone, a parallelogram, and a trapezoid are variations of simple shapes.

> Variations of simple shapes are drawn by subtracting or cutting parts from the original shape. Variations can also be created by tilting, bending, extending, or inflating simple shapes. Shapes like a bean, a fin, a half circle, a keystone, a parallelogram, and a trapezoid are variations of simple shapes.

OBJECTS HAVING VARIATIONS OF SIMPLE SHAPES

5. Many objects have shapes that are variations of simple shapes.

COMPOUND SHAPES

6. Simple shapes can be added together to form compound shapes. The word *compound* means to be made up of separate elements or parts. A compound shape can be made up of many smaller shapes.

OBJECTS HAVING SIMPLE SHAPES

7. Many objects have compound shapes. An important part of our visual perception is to be able to detect the simple shapes that make up compound shapes. Seeing the simple shapes in compound objects can help you draw them accurately.

> Students should be guided to see the simple shapes that make compound-shaped objects. Keep in mind that the better they can learn to draw the basic shapes, the better equipped they will be to draw more complex shapes.

OBJECTS HAVING COMPLEX SHAPES

8. Simple shapes and their variations can be added together to create complex shapes. Complex shapes can be made up of many simple shapes and their variations. Drawing these kinds of shapes requires the ability to see the smaller, simpler shapes within the larger, complex shape.

RECOGNIZING SIMPLE SHAPES IN COMPLEX OBJECTS

9. Many objects have complex shapes. Objects with complex shapes can seem very difficult to draw. However, when you can recognize the simple shapes that make up the complex object, it can make drawing them much easier.

An important perceptual skill related to shape is for students to be able to perceive the simple shapes within complex shapes. When students are able to accomplish this, they are well on their way to developing a high degree of drawing skill.

IRREGULAR AND IMPLIED SHAPES

10. Basic shapes have smooth, unbroken outlines. Complex shapes (shapes made up of many smaller parts) typically have irregular outlines.

11. Around the irregular outline of a compound shape is an "invisible" implied shape. An implied shape shows the general, overall shape of an object. Typically, implied shapes are like simple shapes. Often, several implied shapes can be seen in a single object.

VIEWING OBJECTS FROM THEIR SIMPLEST SIDE

12. The shape of many complex objects is simplest when viewed directly from either the front, side, back, or top. This kind of view is called an orthographic view. Drawing objects from an orthographic view is simpler than from a "three-quarter" view.

Drawing objects from this viewpoint can simplify the drawing process for the beginning student. This can be a good idea for many beginning students. This idea can help eliminate having other more difficult concepts (such as drawing three dimensions and linear perspective) complicate the drawing process. Learning to position themselves to see an object from its front, side, etc., and drawing it from that angle can greatly simplify the students' drawing problem.

Experienced students may consider this approach too simple and childish. They may think objects should be drawn the way they see them in order for them to look real. They should be reminded that many artists use the idea of flat, orthographic views in their work. Architects use these kinds of views to simplify the drawing of buildings and eliminate the use of linear perspective. Commercial art is full of examples which use this idea. Artists who design patterns for fabrics, wallpaper, clothing, logos and corporate symbols, book covers, packages, graphic images for television, etc., all use orthographic views. For many fine artists, simplifying shape, as well as many other art elements, i.e., form, texture, and color, is almost synonymous with the process of designing.

WHAT IS AN AXIS?

13. Like the earth, shapes have an axis. An axis is an imaginary line that runs through the middle of an object such as the earth or a shape. Compound and complex shapes may have more than one axis. Seeing and drawing the axes of shapes can help make the object appear natural.

Many compound shapes have parts stacked on top of each other. When drawing these kinds of shapes, the axes should be aligned. If they are not, the object may look incorrectly drawn. Aligning the axis of each part of a compound shape can help make the object appear natural.

Be aware of how the axes are arranged in the subject. In some objects the axes are aligned parallel. Many times the separate parts (axes) of an object will radiate from a single point. If the shapes are not aligned properly or if the axes of the parts are not spaced properly, the object may look poorly drawn.

SYMMETRY

14. Some objects are symmetrical and others are asymmetrical. To be symmetrical means that shapes are repeated in like manner on either side of the axis. Another way of understanding symmetry is that one half of a shape is the "mirror image" of the other.

> All basic shapes are symmetrical and have an axis. This is part of what makes them "basic." This quality of the basic shapes can help you to draw symmetrical objects more accurately.

BLOCKING-IN

Blocking-in can be a useful process when drawing many complex shapes . The idea of blocking-in is to identify the larger shapes of an object first and then add the smaller shapes afterwards.

This technique is used by many artists to start their drawings. Have the students examine the examples in the Student Material to learn the basic idea of blocking-in.

CUES FOR EVALUATION / ASSESSMENT

IRREGULAR OUTLINES

1. Sometimes when students draw shapes, they concentrate on the detail of the shape's outline rather than concentrating on the whole (basic) shape. When they draw, the result may be a shape that is more irregular than what it actually appears in nature. Notice the irregular outline of the mountain in the illustration in the Student Material. The branches and limbs of the tree are not drawn as simple shapes; they are irregular.

SKETCHY LINES

2. Students sometimes use short sketchy lines to draw a shape rather than using longer, simpler lines.

INCONSISTENT SHAPES

3. Students may draw a compound or complex shape with inconsistent interior shapes. The shapes of objects are made of fragments of simpler shapes. The fragments lack the continuity that is present in nature.

TECHNICAL TIPS

POSITION OF THE DRAWING PAPER

1. Positioning the drawing paper directly in front of students and parallel to the sides of the desk can help them draw true vertical and horizontal lines. Tilting the paper can cause distortions in the ability to sense a true vertical and horizontal.

WRIST

2. Sometimes it may be helpful to keep the wrist locked and use the whole arm to draw the shape. Students may use this technique or any other that will assist them in drawing shapes accurately.

DRAWING SIMPLE SHAPES

3. With sufficient practice, students can learn to draw the basic shapes with ease. Squares and triangles can be drawn with the help of a ruler or straightedge; however it is a good idea to practice drawing them freehand. Circles may seem more difficult to draw than squares or triangles. With practice, circles can be drawn accurately. When drawing a circle it may be helpful to use a large, continuous curve, rather than short, choppy strokes. Keep the circle as round as possible. When drawing a square, keep the sides vertical and the top and bottom horizontal. When drawing a triangle, keep it symmetrical by placing the point directly above the center of the base line. Keep the lines straight. Not every student will find this suggestion helpful. The important thing is for the students to be accurate no matter what techniques they use in drawing shapes.

VARIATIONS

4. Drawing variations and combinations of simple shapes are also quite easy. Have the students notice in the examples in the Student Material how simple shapes are used as the basis to draw each variation or combination.

EXERCISES

5. The kinds of exercises shown on page 6 can be helpful in developing additional skill in drawing shapes with accuracy and ease. Encourage students to practice these exercises (and others of their own) to develop drawing skill.

ILLUSTRATE / MODEL THE CONCEPT

HANDOUT HOW MASTERS USED SHAPE

Provide students with a copy of How Masters Used Shape. *This sheet provides a black-and-white reproduction of the Masters for use when color reproductions are not available. Have students refer to this sheet during the lesson. The sheet also contains enrichment material that can give students a feeling for artists, their background, and the culture in which the art was produced.*

OTHER MASTERS' EXAMPLES
The teacher should feel free to select artworks by well known artists in their own area or region or a quality artwork that represents local values and influences.

HOW MASTERS USED SHAPE

Discuss how masters used the basic shapes.

Have students examine *Bacchus* and *Head of a Man*. Have students notice how the two artists used the basic (simple) shapes to draw their pictures. It may be more apparent in Klee's picture than in the one painted by Caravaggio. The head painted by Klee is made of a large circle with variations of simple shapes within the head. The neck is a rectangle. The shoulders are rounded rectangles. Caravaggio has used the simple shapes to draw his picture also. Notice the shape of the glass Bacchus holds in his hand, the glass container at the lower left, and many of the fruits. Other parts are very simple shapes even though they are drawn as realistic objects. Notice the shape of the head, the shoulder, and the folds around the left arm of Bacchus. Actually, all the shapes--even the irregular shape of the leaves on the man's head and the leaves in the fruit basket--are made of simple shapes. Notice how Caravaggio has been careful to align the axes in the two glass containers. Klee has aligned the head, neck and shoulders of the man in his picture. Notice how the parts of Bacchus' body is a curved axis.

GUIDED PRACTICE
The Guided Practice Activities can help the teacher identify students who are having difficulty understanding the concept

The teacher may find it helpful to use some of these activities within the lesson to give it interest and variety.

MONITOR STUDENT'S UNDERSTANDING

The teacher should monitor how well each member of the class is understanding the concept. Continually asking questions and observing responses during the lesson can help the teacher monitor comprehension. It may be necessary to re-teach the concept, using different teaching methods and styles, to those who have difficulty grasping it.

GUIDED PRACTICE

ACTIVITIES

Consider one or more of the following Guided Practice activities in order to assist students to develop a better understanding of the concept:

1. Have students refer to page 4 in the Student Material. On a sheet of paper, make a list of as many objects as they can that have a circular shape, a square or rectangular shape, and a triangular shape. (Knowledge)

2. Have students refer to page 5 in the Student Material, then examine their environment, both inside and outside the classroom, and identify variations of simple (basic) shapes in natural and manufactured objects.

3. Have students refer to page 15 in the Student Material and have them examine several objects in the classroom by positioning themselves directly in front, to the side, back, or top of the object (orthographic view). Have them compare this view and a three-quarter view of the same object. Explain which is simpler and how an orthographic view can help simplify the drawing process for beginning students. (Application)

4. Have students collect things such as leaves or butterflies from the neighborhood in which they live. Have them examine the overall shape of the leaf or butterfly and find the simple shapes (basic and secondary shapes) that make up its parts. (Analysis)

5. Have students use a circle or an ellipse template to examine magazine pictures of objects showing such things as sea shells, butterfly or bug collections, various species of trees, etc., (frontal and side views will be most successful). Have them use the templates to examine the objects and find how perfectly the basic shapes match within them. Have them also sort the shapes into degrees of basicness/irregularity. How many of the objects and/or the objects' parts have nearly perfect simple shapes? (Analysis and evaluation).

6. Have students draw a shape scale at the top of a sheet of paper (refer to the front page of the Student Material). Have students examine shapes from the environment or from magazine pictures and sort the objects according to the degree of the objects' simplicity or irregularity. (Evaluation)

GUIDED PRACTICE SHEETS

Consider having students complete one or more Guided Practice Sheets in order for them to develop skill and display an understanding of the concept.

GUIDED PRACTICE SHEETS
Having students complete one or more of the Guided Practice Sheets can help the teacher detect students who are having difficulty understanding the concept and provide an opportunity for the teacher to review the percepts necessary for each student to comprehend the concept.

HANDOUT GUIDED PRACTICE SHEETS

Provide students with copies of the Guided Practice Sheets.

The practice sheets ask the student to:

1. use a blocking-in process incorporating simple shapes to draw a frog.

2. use a blocking-in process to draw a still life subject.

INDEPENDENT PRACTICE

Have students complete a drawing of real objects that shows an understanding of the concept.

HANDOUT MATERIALS

Provide students with the drawing paper and other material for them to complete the independent practice drawing assignment.

MATERIALS AND MEDIA
The teacher may consider:
1. varying the type of drawing media used in each lesson, i.e., pencil, conte' crayon, charcoal pencil, etc.;
2. varying the type of paper, i.e., white drawing paper, colored paper, textured paper, etc.; and
3. varying the size of paper.

This drawing should be handed in to the teacher as the primary basis for the student's grade. Up to this point the teacher has given specific information and set specific guidelines for the students. This is the time for students to be given freedom to select the subject matter for the drawing, its composition, and the medium for the drawing. Students should be encouraged to use their imagination as they combine the concept of shape (with all its percepts)

DIVERGENT THINKING
The divergent suggestions can help students develop higher thinking skills. They provide students with an opportunity to use their imagination and improve their ability to be fluent and flexible in their thinking. The suggestions also provide opportunities for students to synthesize percepts and concepts.

Although the student is neither expected to produce divergently nor be evaluated on his or her creativity at this point in their training, it is important to help students develop their imagination in order for them to be creative in future situations.

together with prior knowledge and practice to create an original drawing.

DIVERGENT WARM-UPS

The following are divergent suggestions that can be helpful in stimulating the student's imagination for the independent practice assignment. Have students:

1. Select several objects that are circular, rectangular, or triangular and have them visualize the objects changing in shape. For example, a circular tree may change into a triangular tree; a square briefcase may change into a circular briefcase, etc. (Imagination)

2. Create a new shape of tree mentally. Students may want to create a new shape for a person or a building. Have them draw it. (Visualization)

3. Create a composition where all the shapes on the shape scale are used: basic, secondary, variations, compound, complex, and irregular. (Synthesis)

4. Select an animal that is essentially made of circles and re-draw it using squares or triangles. (Flexibility)

5. Create a picture where many of the main objects are drawn as very simple shapes but the outline is very irregular. Example: swans could be drawn as simple implied circles with their feathers creating a very irregular outline. (Elaboration)

6. Select a photograph of common objects and draw it three times. First, use only circles or ellipses. Second, draw the objects as squares and rectangles. Finally, draw the objects as triangular shapes. The picture could look like a triptych. (Flexibility)

7. Select an abstract painting such as *The Musicians* by Picasso and redesign it using circular shapes. (Flexibility)

8. Create a composition, either abstract or realistic, and use squares for the dominant shape. Arrange the squares so the negative shapes are like triangles and the implied shapes are circular. See *Escargot* (The Snail) by Henri Matisse. (Application)

PERFORMANCE ASSESSMENT

Explain the Performance Assessment Chart to the students. This chart will be used to help both the student and teacher evaluate the independent practice drawing. (Teacher Material \ Appendix A \ Performance Assessment Chart)

Have students look at the Performance Assessment Chart displayed in the room. Explain that each of the four pictures for SHAPE represent different levels of proficiency. Level 1 represents a weak use of the concept while Level 4 represents a strong use of the concept. Call attention to the numbers associated with each level located at the top of the chart. When students have completed the independent practice assignments, they are to evaluate their work by comparing their drawings with the examples on the chart and deciding on a number that best represents the proficiency of their work.

Explain the evaluation sheet to the students. The following information could be used to explain the evaluation process with students.

Have the students write their names in the box at the top of the paper. There is space to record scores for the eight drawing concepts covered in this part of the course. The concepts covered are listed along the top of the large gridded block. The numbers below the

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word DRAWING represent the number of the drawing assignments. Learning and grading is intended to be a progressive and an accumulative process. After the first drawing is completed it is scored on the line 01. Only one score is recorded for shape.

After the second concept has been taught and the students drawing is completed, the student's record their scores on line 02. This score reflects their use of the first two concepts-shape and space.

After the third concept has been taught and the student drawings are completed, the students record their scores on line 03. This reflects their use of all three concepts taught up to this point--shape, space, and value.

The accumulative process continues until in the last evaluation the student has recorded a score that reflects the use of all concepts taught during the course. This accumulative idea helps reinforce the concepts taught during the course and communicates the idea that a true evaluation includes the consideration of many concepts.

The teacher may want to include points from the Guided Practice Sheets completed by the students. A space (divided into columns) is provided for this on the evaluation sheet.

The teacher may want to give credit (points) to the students for performing the self-evaluation. A column is provided for this on the evaluation sheet. A column is also provided to record the total points possible and the student's final score.

Additional blocks for scores (points) are provided for exams, history assignments, aesthetics, and criticism assignments.

Allow students sufficient time to complete the drawing.

Student Evaluation

Once they are finished with the independent practice drawing for this lesson have the students evaluate their own drawings by comparing them the examples on the Performance Assessment Chart. With approval of the teacher, the students may perform the evaluation alone or together with other students.

The student gives the drawing to the teacher for evaluation.

Teacher Evaluation

Evaluate the student's drawing using the Performance Assessment Chart.

Evaluate how well the student has applied the concept by using the Proficiency Scale on the Performance Assessment Chart. Record a number that best describes the quality of the student's work and compares it with the student's evaluation. This provides an opportunity for a one-on-one evaluation with each student. This can be beneficial in teaching students to consider the percepts they have been taught during the lesson. If there is disagreement, student and teacher discuss it. If a one-on-one each evaluation with student is not practical because of class size, the evaluation process still provides all students with the opportunity to consider how well they have used the concept in their own work.

IMPROVE STUDENT SELF-EVALUATION
The main purpose of the course is to teach students to draw.

Another major objective of the course is to help students learn to evaluate how well they have applied the concept in their own work and to identify it in the work of others.

Pupil self-evaluation is one of the major goals of this publication.

LESSON TWO

EXPRESSIVE PROPERTIES OF

SHAPE

CONCEPT: Shape has expressive potential and can portray ideas, moods, feelings, and values. Understanding the expressive properties of shape can help us to evaluate and appreciate works of art.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIALS

The following are found in the Student Material \ Unit 1 \ Lesson 2:

- Note Sheet
- Expressive Properties of Shape
- Guided Practice Sheets

Color Reproductions

Bacchus
by Michelangelo Caravaggio

Head of a Man
by Paul Klee

The Small Crucifixion
by Matthis Grunewald

Paper and Pencil

HANDOUT MATERIALS

Provide students with a Note Sheet *and encourage them to take notes during the lesson (Student Material \ Unit 1 \ Lesson 1 \ Note Sheet).*

CONCEPT

State the concept.

Shape has expressive potential and can suggest ideas, moods, values, or feelings. Understanding the expressive properties of shape can help us to evaluate and appreciate works of art.

FOCUS

Explain that art elements such as shape can have expressive potential.

One of the things that sets humans apart from all other creatures on earth is the depth and variety of the ways we communicate with each other. In our culture many people believe that words are our only means of communication, but there are many ways of expressing and communicating ideas. Gestures, signs, sounds, and images are all part of the elaborate system in which we communicate with each other.

When we desire to express our most intense and moving experiences, words are often inadequate. Many people turn to another language to express their feelings--a richer language called *the arts.* The visual arts, as well as music, dance, and theater, can effectively convey our sensations and express our deepest feelings of joy and sorrow.

OBJECTIVE

State the objective.

At the end of the lesson, each student will be able to examine a painting and describe its contents (namely people, objects, and shapes).

This lesson is intended to help you develop your ability as an observer and critic of art. Understanding expressive properties can help you become more visually sensitive to art elements around you (such as shape, space, value, size, and line) and more aware of some possible meanings that may be associated with them. Even though you will not be expected to use the expressive properties in your own artwork, you should remember the expressive properties in order to help analyze masters' works in future lessons.

OBJECTIVE

The basic purpose of the course is to help students learn to ***draw.*** *In this lesson a major object is to help students become more aware that elements carry* ***meaning*** *and can be used to communicate ideas or feelings to others.*

Another objective is to help students learn an evaluation process that will enable them to better evaluate their own artwork and the artwork of others.

EXPRESSION

Explain some general ideas about expression.

Most people like to share their ideas, feelings, and values with others. All of us have what is necessary to understand and appreciate each other's feelings, even though we may not have exactly the same experience as someone else. In spite of differences in culture, race, geography, time, and affluence we each have the "physical equipment" needed to understand the feelings and concerns of others. Sharing our emotions and sensations with each other helps us become more aware of the needs and wants of others as well as clarify our own. Sharing this variety of experience—joy, happiness, excitement, depression, pain, suffering—

helps us open a channel with one another that brings us personal insight and insight to the human experience.

POSSIBLE EXAMPLES

A main objective of the course is to help students develop their observation skills. The examples in the lesson are a few of the many examples that an artist may use in an artwork. It is not the intent of the lesson that the expressive examples be all-inclusive. They are only to help students grasp the concept that visual elements can portray ideas and convey meaning.

What kinds of things do people feel are important to share with others? Sometimes we may feel only "important" people have worthwhile experiences or that the only worthwhile experiences are those that are "big," "exciting," or "important." In your study of language, you have probably seen that great writers express their feelings about a variety of things, of which many are common or simple. What makes these become art is that these people make the common uncommonly great. What turns these things into art is the way writers use language. When language is used effectively, it takes on a special character and can become literature; likewise, when visual elements are used effectively, they can rise to the level of art.

In order for us to learn to share our ideas in works of art, we must learn to recognize things that are worth expressing to others and use the methods artists use in order to make our expressions become effective. The more we become like artists, the richer our lives become.

HANDOUT EXPRESSIVE PROPERTIES OF SHAPE

Provide students with a copy of Expressive Properties of Shape, *or use one of the methods described in the margin, as the material is discussed.*

EXPRESSIVE PROPERTIES OF SHAPE

Explain how shape can express ideas, moods, feelings, and values.

Shape has expressive potential and can be used to express ideas, moods, feelings, and values. It may be important to contrast the difference between the written and spoken language and the language of art. Our written language uses standardized symbols which include rigid rules governing such things as spelling, grammar, sentence structure, and word usage. All of these things are necessary in order for us to express our ideas to others and have our message be clearly understood. On the other hand, artistic expression does not use a standardized set of symbols nor does it have rigid rules to govern how visual elements should be used in an artwork. Art elements can be used in a great many ways to communicate our feelings and ideas.

Events in life never occur in a vacuum; they are always a mixture of many other things. Our "mental picture" of an experience is often associated with things such as people, objects, animals, the time of day, and visual elements. A significant part of what we remember about our experiences is our feelings or emotions about the events. No matter how our memory actually works, both our emotions and visual imagery are significant in how we remember the important experiences in life. Understanding visual imagery and how it can be used as language can be a powerful tool in expanding our ability to communicate.

In the "expressive" lessons of each unit we will play the role of an observer. An observer must first become knowledgeable about what is being observed in the picture. Second, the observer can learn a logical procedure that will facilitate the process of observing. Therefore each lesson will give instruction on the expressive properties of an art element and teach a critical thinking process.

We may not be familiar with how artists use shape for expressive purposes. The examples in the student material are to help you understand some associations that artists may make with shape. They are common examples and are not intended to be a complete inventory of how shape can be used for expressive purposes. Remember, artists, like poets, are continually searching for new ways to effectively express their messages to others.

The following are examples of how shape can be used to communicate sensations, ideas, feelings, moods, or values.

CIRCLE

· NEVER ENDING / A circle does not have a beginning or an end. This inherent property can be used to symbolize eternal, endless, immortality, ageless, etc.

· FULL / Things such as balloons or pillows become rounded as they are filled. Thus a circle can suggest complete, whole, opulent, etc.

· PERFECT / In a true circle the edge or line is always equidistant from the exact center. This quality can represent complete, whole, exact, flawless, immaculate, absolute, etc.

· SOFT / A circle is made up of a curving line. This quality might represent smooth, graceful, feminine, comfort, etc.

ELLIPSE

· BALANCE / An ellipse has much the same qualities as a circle. However, because its shape is longer and more symmetrical, it may communicate equilibrium, stability, symmetry, etc.

· HARMONY / An ellipse has a long and short axis. Its shape appears harmonious. It can suggest accord, grace, unison, elegance, etc.

OVAL

· EGG / An oval is similar to an ellipse, but it looks more like an egg (ovum) and can suggest such things as nature, life, mortality, birth, inherent, etc.

· HOPE / During the Renaissance, the oval was the symbol for hope in Jesus Christ and the resurrection. It can suggest peace, solace, comfort, etc.

CONCENTRIC CIRCLES

· TARGET / Concentric circles are like targets and can suggest such things as aim, focus, concentrate, condense, surround, enclose, encircle, entrance, hypnotize, etc.

· TUNNEL / Concentric circles sometimes suggest lines of a tunnel or tube. (Some people get a feeling of falling into a pit or hole.)

· HYPNOTIC / They can suggest restriction, confinement, claustrophobia, entombment, tension, stress, nightmare, etc.

· MOTION / They can appear to rotate, spin, swirl, reel, or revolve and can portray a sense of being dizzy, lightheaded, etc.

STAR OR SUNBURST

· SUN / A sun or star radiating from a center can remind us of the rays of the sun and can suggest radiant energy, warm, sunny, mild, summery, enthusiastic, explosion, surprise, fireworks, etc.

· FLOWER / The rays of a sunburst radiate from the center and are like the petals of a flower. They can suggest organic growth of such things as a flower, blossom, or bouquet.

· EXPLOSION / Irregular shapes can sometimes appear like fireworks, a flare, a fire, etc.

AMORPHOUS

· WEAK / Things such as jelly and amoebas have amorphous, undefined or formless shapes. Amorphous shapes can suggest things such as feeble, flimsy, faint, etc.

· LIQUID / Paint or ink spills typically have amorphous shapes and can suggest accident, stain, spill, runny, flood, etc.

· A GHOST / Ghosts or apparitions are typically portrayed as having amorphous or formless shapes. Phantoms, spirits, and spooks can have amorphous shapes. They can appear to flow, run, wiggle, move, creep, quiver, etc.

COMPLEX

· NATURAL / Many natural objects have complex shapes. They can suggest reality, actuality, fact, not a dream, verity, actual existence, etc.

· COMPLICATED / Complex shapes are made of many smaller shapes and can look difficult, hard to manufacture, elaborate, intricate, etc.

IRREGULAR

· RAGGED / Frayed fabric, broken glass, or ripped paper can have an irregular edge. Shapes with irregular edges or outlines can suggest worn, broken, cracked, ripped, decayed, deteriorated, etc.

· DELICATE / They might also have the appearance of complexity, perplexity, intricate, etc.

SQUARE

· HONEST / The phrase *square deal* is used to mean an honest deal; thus a square can suggest being correct, having integrity, etc.

· STRONG / A square or rectangle is a common shape for buildings; thus a square can suggest solidity, security, stability, firmness, etc.

· CONFINEMENT / Fences often enclose a square or rectangular area; thus a square can suggest being confined, having limits, etc.

· EARTH / The square was a symbol for the earth during the Renaissance.

RECTANGLE

· DIRECTION / A rectangle is longer than a square and its axis is more apparent. Because of its shape the axis can show direction or movement.

· OPENING / A rectangle is the shape for many openings such as doors or windows. It can suggest a portal, entry, or entrance.

VERTICAL

· SUPPORT / Vertical shapes are associated with strength and support because columns are used to hold up buildings. They can suggest strength, balance, etc.

· CLASSIC / When vertical shapes are associated with Greek buildings having columns and pediments, such as the Parthenon, they can suggest dignity, stateliness, stillness, noiseless, timeless, ageless, resistance to change, classic, etc.

· UPRIGHT / Because people stand upright, vertical shapes are associated with life, uprightness, integrity, firmness, etc.

HORIZONTAL

· REST / Horizontal shapes may be associated with rest, since humans sleep lying down. It can also suggest death, as a final rest.

· SILENCE / Horizontal shapes may be associated with, rest, sleep, quietness, serenity, peace, etc.

· SPEED / With appropriate visual cues such as automobiles or arrows, horizontal shapes can suggest speed, motion, swiftness, etc.

DIAGONAL

· ACTION / Diagonal shapes can be associated with motion and action, because things such as running people, falling trees, and lightning are on an angle when they are in motion.

· INSTABILITY / Diagonal shapes can be associated with imbalance, misfortune, chaos, agitation, etc.

ORDER

· ORDER / Shapes arranged in some logical order can suggest movement, order, logic, etc.

TRIANGLE

· STRENGTH / A triangle resting on its base suggests great stability because a triangle in this position would be difficult to overturn.

· TIMELESSNESS / A triangle is the shape of the pyramids and can suggest things such as timeless, ageless, unchanging, permanent.

· POWER / Pyramids are said to have power or energy. Triangles are also associated with the power of the devil, mysticism, and the occult.

INVERTED TRIANGLE

· UNSTABLE / A triangle sitting on one point is very unstable and is likely to fall over. It can suggest instability, weakness, dread, imbalance, fear, caution.

JAGGED

· ENERGY / Jagged shapes look like electricity and can suggest energy, electricity.

· ANXIETY / These kinds of shapes can be used to portray anxiety, tension, fear, dread, suspense.

POINTED

· KNIFE / Long, pointed triangles—whether straight or curved—can remind us of things such as knives, needles, spears or broken glass. They can suggest pain, hurt, harm, danger, abuse, damage, destruction, etc.

DOTTED LINE

· INVISIBLE / A shape with a dotted or broken line is often used to show a viewer something that others may not be able to see. In these kinds of situations a dotted line can suggest such things as ethereal, not seen, airy, weightless, breezy, immaterial, intangible.

IMPLIED

· MYSTERIOUS / Implied shapes are hidden and appear to be a secret image or a secret message. In these kinds of situations implied shapes can suggest such things as mystery, magic, supernatural, mystical, secret, wizardry, psychic, indefinable, hidden, evil, spiritual, airy, or without substance.

CRITICAL ANALYSIS

A critical analysis is a careful analysis. One must be aware of every detail in order to make certain that every clue has been considered. Most students tend to look at art in a passive way. The examples outlined in this lesson demonstrate the level of observation that might be helpful in making a critical analysis.

THE ART CRITICISM PROCESS

Explain the critical process and how it can help develop our ability to be effective observers and critics of art.

Clarity and accuracy are traits of skilled observers and are qualities almost always admired. Using a critical process can help give order to our thinking and bring insight to many things we experience in life. It can help discipline our thoughts and give credibility to the ideas we express.

The critical process that has been selected for this course is divided into four stages: (1) Description, (2) Analysis, (3) Interpretation, and (4) Judgment.

Using an art criticism process to describe and analyze a painting can help students better understand and appreciate works of art. Moreover, it can help provide the basis for them to evaluate how well they have used the expressive qualities in their own work. The intent of the critical process is to gather specific facts necessary to make a general, accurate statement about an artwork's meaning and value.

The following explains the steps in the critical process.

1. DESCRIPTION · Accurately report what you see in the artwork. Describe what is immediately visible in the painting. Take an inventory of what is visually present in the picture. The description should include real and abstract characteristics of the artwork.

2. ANALYSIS · Explain the relationships among the items listed in the description. Explain how the things are organized and their behavior in the work. Explain what effect the objects and elements have in the painting.

3. INTERPRETATION · Find the overall meaning of a work based on the information gathered in the description and analysis stages of the process. Give a possible interpretation of the painting. Explain the theme of the work. Explain what problems the picture tries to solve.

4. JUDGMENT · Make judgments about the work. Rank the quality of the work against other works by the same artist. Compare the quality or importance of the work against works by different artists. Judge the artistic merit of the work.

Learning to accurately describe the contents of a picture helps develop perception. Description can contribute to perception.

The description process is very important, and an accurate inventory of what is observed is essential because it influences all the other steps in the process.

The first step is to detect the essential things in the picture. Even small or seemingly insignificant things can be important in arriving at a reliable conclusion. Sometimes subtle and obscure pieces of information carry important clues for understanding the work. When this phase is poorly done it can pollute the following steps in the critical process. Misconceptions can lead to false judgments. A conclusion based on misinformation can lead to a poor conclusion.

Help students learn to describe both the real and abstract contents of a picture.

Report the inventory of people and objects in the painting by describing real objects. The obvious subject matter could be mentioned first, with more subtle things later. Make statements that accurately describe what is seen in the picture. It can be a good idea to start a sentence with "I see ..." and complete it by describing what is seen, such as: "I see a room with a table." This can help focus observation and avoid judgmental comments early in the process.

The following examples are accurate statements describing people and objects. They do not describe any specific painting; they serve as examples only. Any accurate description that helps clarify and describe previous statements can be accepted.

- I see a woman.
- I see an older woman —(states her age).
- I see the woman sitting in a chair —(clarifies what she is doing).
- I see the woman resting her feet on a stool —(further clarifies what she is doing).

Have students avoid statements that are not descriptive, that portray personal opinion, or that are interpretive. The following are examples that may not be appropriate in describing people and objects:

There are funny-looking people in the picture--(opinion, may not be funny to others).

- The woman has had a terrible night sitting up with her baby--(judgement, this may not be true).
- The woman looks lonely because she has bad breath--(judgement, there is no way to prove this).
- It looks like a perfectly normal picture to me--(lack of description, be more specific).
- That guy sure looks strange with all that stuff on his head--(opinion, others may accept the picture with a more open viewpoint).

Have students report the abstract characteristics of the painting. When describing art characteristics, students may find it helpful to use a sentence similar to the following: The shape of the _____ is like _____.

The following are accurate statements describing the shapes in the painting:

- The shapes of the fruit are like circles.
- The shape of the woman is an irregular shape.
- The objects in the picture are made of rectangles and squares.
- The shapes of the objects are seen from an orthographic view (directly from the front).

The art criticism process requires careful observation and a great deal of thought. Having students learn the process by considering one phase at a time can be easier than having them consider the entire process all at once. This lesson will focus on teaching students how to describe the things present in a picture. Future lessons will consider other steps in the process.

DESCRIPTION

Learning to see and describe things accurately is one of the simplest and most important skills we can develop. Teaching students to focus on reporting things accurately without having them include comments that are prejudiced or irrelevant can be challenging. However, continue to guide them into making factual statements without "reading in" things that cannot be substantiated.

The following are examples of statements that do not describe the shapes in the painting:

- They look like normal shapes to me.
- The shapes look as if they are real.
- The shapes? They look like people shapes and fruit shapes to me.

Experiment with those techniques that work best with your students.

MODEL/ ILLUSTRATE THE CONCEPT

Describe the contents of Bacchus *by Michelangelo Caravaggio.*

ARTISTS' EXAMPLES

The teacher should feel free to select an artwork by a well-known artist in his or her own region or a quality artwork that represents local cultural values and influences.

People and objects

- I see a young man holding a glass which contains a reddish-colored liquid.

In the lower left corner I see a container of reddish liquid. The name of the painting is *Bacchus.* (Bacchus was the Greek god of wine. He is also called Dionysus. He is known for his wild, drunken, boisterous parties.)

- Since this is Bacchus, we assume the liquid is wine.
- I see his arm outstretched. His gesture is one of offering a drink to the viewer. His gesture may also be one of toasting (saluting) the viewer.
- The man is wearing a white cloth draped over his left shoulder.
- I see a white cloth that is partially covering what appears to be some pillows on the right side of the man.
- He is reclining and/or resting on the pillows. · His attitude is one of leisure and/or relaxation. I see a wreath made of leaves and grapes on his head.
- I see a table (or what appears to be a table) in front of him.
- I see a basket of fruit on the table which contains apples, a pear, grapes, a pomegranate, and other fruit.
- The man appears clean, healthy, and well-kept. He does not appear sloppy in appearance. · He appears to be a man of wealth, distinction, or royalty.

Shape

- The fruit is made of circles.
- Both containers are circular—even though the one he is holding is a flattened ellipse and it is rounded at the ends.
- The curls in his hair, his face, and the shapes in his shoulder, arm, and hand are circular.
- The leaves on his head are irregular shapes but the implied shapes are circles.
- The implied shape made of his head, his hand holding the glass, and the container in the lower left corner makes an implied triangle.
- Some triangles can be found in the white cloth and the leaves.

ANALYSIS

People and objects

Bacchus is the only person in the picture--the message is about him and his relationship with the viewer. His gesture of offering us a drink, or toasting with us, presents a gesture that is gracious and pleasant; we tend to respond favorably when offered a gift.

His bare shoulder is seductive. His appearance appears restful and it sets us at ease; we feel calm in his presence. It is the kind of relaxation we may feel when we have taken a hot bath and put on a warm robe to relax. His look is neither one of anger or joy—it is noncommittal. He looks as if he is waiting for us to respond to his offering. The fruit reminds us of a cornucopia. The fruit is ripe; in fact, worms have begun eating the apples.

Shapes

The entire picture is made of circles, ellipses, and ovals; there are very few squares and triangles. The fruit, glass, pitcher, and body are made of circular shapes.

INTERPRETATION

The interpretation is a summary of all the ideas and thoughts made in the critical process. The statement should explain the meaning of the picture.

Possible interpretation

We see a handsome young man offering us a drink. It is a lure and he has made it as enticing as possible. Bacchus, the personification of the god of wine, is clean, well-kept, youthful, good-looking, healthy, and most importantly sexy--all of the things we believe we will have if we accept his offer and take a drink. The painting is one of the first commercial messages that combine all the ingredients contemporary advertisers use to sell products today. Even today, over three hundred years after it was painted, it would not be shocking to see a headline that read something such as "Enjoy Delicious Baccaberry," with the implication that it will make you healthy, look beautiful, and appear sexy to others. We would also expect to also see the corporate logo at the bottom of the advertisement.

INTERPRETATION
Some students may argue that an interpretation of a painting is one's own opinion and it can mean various things to different people. Some may say that it is impossible to come to a conclusion everyone would agree on. An opinion is a strongly held belief or conclusion which is not substantiated by positive proof. One's own opinion may be accompanied by strong emotions. One purpose of the critical process is to develop skills necessary for a valid judgment. A judgment is still an opinion, but it is based on reasoning and evaluation rather than emotion or will.

JUDGMENT

This painting is said to have been painted when Caravaggio was a teenager. It is a well-executed painting for one so young. In fact, it is a good representation of the artist's overall work. Caravaggio's later paintings became influential in initiating a new style in Europe in the 1600s. Caravaggio is known for his dramatic use of light and dark values. *Bacchus* was painted before he had developed his dramatic Baroque style. However, it is a good representation of his work.

GUIDED PRACTICE

Criticism

Have students practice the first step (description) in the critical process.

1. Have students examine *Head of a Man* by Paul Klee and describe the objects and shapes in the painting. Encourage them to be as complete as possible. Have them use the Guided Practice Sheet (Student Material \ Unit 1 \ Lesson 2 \ Guided Practice Sheet · CRITICISM \ EXPRESSIVE PROPERTIES OF SHAPE).

2. Class activity. Have students examine *Head of a Man* by Paul Klee (or another work by a master) as a class activity and use the Guided Practice Sheet (Student Material \ Unit 1 \ Lesson 2 \ Guided Practice Sheet ·

Practicing the critical process will take time. Learning one step at a time can help make it easier. Students should remember how artists use shape in order for them to apply it in additional steps of the critical process in future lessons.

CRITICISM \ EXPRESSIVE PROPERTIES OF SHAPE). Begin at one point in the room and have each student mention something in the painting. Make sure it is an accurate description of the painting's content. Give every student a chance to respond. Once a student has mentioned something, it cannot be mentioned again unless the student expands on the comment and gives additional information.

3. Group activity. Have students examine *Head of a Man* by Paul Klee (or another work by a master) as a group activity and use the Guided Practice Sheet (Student Material \ Unit 1 \ Lesson 2 \ Guided Practice Sheet · CRITICISM \ EXPRESSIVE PROPERTIES OF SHAPE). Students may be divided into groups, with four to six people in a group. Provide a Guided Practice Sheet to each group and have the students fill out the sheet by describing the artwork. When they are finished have one student be the spokesperson for the group and read the descriptions.

GUIDED PRACTICE

Units 1 and 2 \ Lesson 2 will have students practice describing the contents of an artwork.

Units 3 and 4 \ Lesson 2 will have students practice the first two steps in the critical process (description and analysis).

Units 5 and 6 \ Lesson 2 will have students practice the first three steps in the process (all except judgment).

Units 7 and 8 will have students practice the entire critical process.

INDEPENDENT PRACTICE

Criticism

Have students practice describing the contents of a picture on their own.

1. Have students examine *The Small Crucifixion* by Grunewald, or another painting by a master and, on their own, describe its contents. Be sure they consider both the real objects and the kinds of shapes in the painting.

2. Have students examine one of their own drawings (or paintings) and describe its contents and how they used shape in conveying or expressing an idea, a mood, value, or feeling. Have them consider how they might use the concept to better express a message in their picture.

GUIDED PRACTICE

Aesthetics

Have students consider aesthetic aspects of shape.

1. Have students fill out the Guided Practice Sheet (Student Material \ Unit 1 \ Lesson 2 \ Guided Practice · AESTHETICS \ EXPRESSIVE PROPERTIES OF SHAPE.) The practice sheet asks students to select one of two pictures that best portrays a particular feeling and explain it.

2. Have students select one of the masters' examples displayed in the room and discuss how the artist's choice and use of shapes has affected the work's appeal.

3. Have students discuss how the work could be improved if the choice of shapes was different.

4. Have students discuss how the use of shape affects the message of the work.

5. Have students discuss how the message could be affected by altering the kinds of shapes used in the picture.

6. Have students discuss the importance of the work in relation to human values.

INDEPENDENT PRACTICE

Aesthetics

Have students consider the aesthetic aspects of shape on their own.

1. Have students examine additional paintings and write a report explaining how they feel shape affects the artworks.
2. Have students visit an art museum or art gallery and report on several pictures. Have them explain how shape affected the message of the artworks.
3. Have students visit a furniture store or car dealership and explain how the shape of the furniture or automobiles affected them and how it may have been used to sell the product.

LESSON THREE

A HISTORICAL LOOK AT

SHAPE

CONCEPT: Artists in each major art period used shape in their own way. How shape has been used in an artwork can help to identify a specific period of time, culture, or artistic style.

TIME LINE
An explanation of how the time line is organized and how to use it is contained in the introduction.

SHOREWOOD PRINTS
The actual reproductions of artwork is courtesy of Shorewood Fine Art Reproductions, Inc.

Using colored reproductions of actual artwork can enhance the presentation of the lesson.

COLOR REPRODUCTIONS of Shorewood prints are available from the publisher.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIALS

The following are found in the Student Material \ Unit 1 \ Lesson 3:

- Note sheet
- A Historical Look at Shape
- Guided Practice Sheet

TIME LINE

A Pencil

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HANDOUT MATERIALS

Provide students with a Note Sheet *and encourage them to take notes during the lesson (Student Material \ Unit 1 \ Lesson 1).*

CONCEPT

State the concept.

Artists in each major period of history used shape in their own way. How shape has been used in an artwork can help to identify a specific period of time, culture, or artistic style.

FOCUS

Explain the shape scale to the students.

Not all the shapes on the shape scale were known or used in all major periods of history. It took many years for people to understand the concept of shape, including its percepts, and use it to represent objects with accuracy. The artists in one culture either created new shapes on their own or borrowed ideas involving shape from other cultures and began using these shapes in their own way. Part of the history of art is how shape has been used by various people throughout recorded history.

An understanding of how shape has been used by people in different periods of time can help students use their imaginations more productively in their own drawings. Many students find that they work on problems and find solutions only to find that the problem has already been solved by someone else. Gaining a historical perspective can help eliminate the problem of re-creating the wheel--solving problems that have long since been solved. It offers students the opportunity to use their imaginations, elaborate on ideas, and synthesize the concept of shape with a broader perspective. Understanding shape from a historical viewpoint can give insight to our production.

OBJECTIVE

State the objective.

At the end of the lesson each student will be able to identify the basic and most distinguishable characteristics of how artists in the four major divisions of history used shape.

OBJECTIVE

The basic purpose of the course is to help students learn to ***draw****. In this lesson a major object is to help students become more aware of how the art concepts have previously been used by artists. When students are expected to use this concept in an imaginative or creative way, it can be helpful for them to have some knowledge of how artists have used it in the past. This helps students to avoid the problem of re-inventing the wheel and improves the possibility that their artistic inventions will be truly unique.*

HANDOUT A HISTORICAL LOOK AT SHAPE

Provide students with a copy of Expressive Properties of Shape, *or use one of the methods described in the margin, as the material is discussed.*

A HISTORICAL LOOK AT SHAPE

Discuss how shape has changed throughout history. Use the Time Line during the presentation of the lesson.

Shape is used primarily for depicting the likenesses of people and objects. Throughout history shape has been used by various cultures, societies, and individuals for a variety of reasons. The following pages describe the use of shape in the four major divisions of history.

TIME LINE

The TIME LINE contains information on all the art concepts taught in Drawing Insight, *Book One and Book Two. The concepts have been organized in horizontal rows (colored bars) and are labeled on the first panel. Text identifying a specific concept is aligned on the appropriate colored bar. Pictures relating to the text are included in the white box containing the text.*

MATERIALS
Providing students with visuals of A Historical Look at Shape can be managed in several ways:

1. by reproducing enough copies for each student to use during the lesson.

2. by enlarging the illustrations and pasting them on large sheets of poster or illustration board.

3. by drawing them on the chalk board as the percept is discussed.

4. by having the visuals prepared for use with an opaque or overhead projector, or

5. by some other appropriate method to allow everyone to see.

Teachers are encouraged to use large color reproductions that portray the masters work better than those in the Student Material.

INSTRUCTION
The teacher may want to include additional information that may help students grasp a feeling of the time and have them understand the concept.

THE ANCIENT WORLD

EGYPT \ SIMPLE SHAPES · Many ancient artworks have been discovered around the Mediterranean Sea in places such as Egypt, Persia, Assyria, and Sumeria. Some pictures were to decorate the interior of houses; others were to represent a king. Artists in these ancient cultures drew objects with simple shapes such as circles, ovals, rectangles, and triangles to represent figures, plants and animals. These simple shapes were used to show the general shape of the object. The figures they drew typically were not created to be portraits. Specific or exact shapes were not used to represent specific individuals or to depict objects the way we see them in real life.

Many of the figures from the ancient world were drawn with a vertical posture (axis) where the figure stands straight up and down. They are typically shown from a side view.

EGYPTIAN \ ORTHOGRAPHIC SHAPES · The Egyptians developed a form of writing called hieroglyphics. They used pictures of humans, plants, and animals as part of their writing system. The Egyptians are well known for the particular way they drew the human figure. The shapes of the figures were very simplified, yet they were graceful and beautiful. The figure was not drawn the way we would normally see it from a side view. The Egyptians drew the parts of the body from the most recognizable view. Eyes are most recognizable seen from the front; so is the torso. The head, arms, hands, legs, and feet were drawn from a side view. These individual views were put together to form one figure. This is known as Egyptian frontality.

Notice some other figures from the ancient world. Many of them have the same characteristics as those from Egypt.

MEDITERRANEAN \ HUMAN SHAPES AND ANIMAL SHAPES COMBINED · During ancient times a new creature was created by artists living in Sumeria, Egypt, and Ur; it was part human and part animal. This ancient world invention has become part of many cultures since that time. The Greeks used this idea when they created creatures such as the centaur and the minotaur. The centaur is part human and part horse; a minotaur is part human and part bull. Today we see this idea in literature and popular culture. Comic books contain such figures as Spiderman, who is part human and part spider, and Aquaman, who is part human and part fish. The idea of figures like Spiderman is over 3,500 years old.

GREEK \ SIMPLE TO COMPLEX SHAPES · Some existing artworks from the Greek civilization include paintings on vases. The drawings were primarily for decorative purposes. The shapes the Greeks drew in their early history (around the eighth century B.C.) were designs using very simple shapes. As time passed, they began to draw figures and animals to look more realistic. By 490 B.C. the Greeks had developed the ability to draw their subjects with great accuracy. The third example shows figures and animals drawn with more complex shapes.

CHINESE \ STYLIZATION · Artists throughout the world used simple

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shapes to draw their subjects. Egyptian art is well known for its beautifully designed hieroglyphs. Chinese artists also produced simplified drawings of people and animals that are equally beautiful and well designed. The illustration at the right shows a portion of the Mythological Scenes. Notice how the artist used circles to stylize the shape of the horses' bodies. Figures have a natural appearance yet they are simplified and very beautiful. These Chinese figures show more action than most figures drawn during the ancient world.

THE MIDDLE AGES

EUROPE \ STANDARDIZED SHAPES · Christianity became the dominant religion in Europe at the beginning of the Middle Ages. The majority of the pictures that were created during this period were about Jesus Christ, his followers, or his teachings. Many pictures were used to decorate churches and cathedrals. In the ancient world, the Greeks and Romans had discovered and used many art concepts that had helped make their art appear real and naturalistic. This is part of what made their artwork great. During the Middle Ages the proper representation of images was an important issue. Strict rules were established for the representation of icons (icons are pictures of Christ, Mary, or other religious subjects). Any pictorial reference from the pagan (non-Christian) Greeks or Romans was considered sacrilegious. One of the Ten Commandments in the Bible condemns the worship of graven images. The nude--idealized statues of Greek sculpture or painting--was prohibited. The Christians considered the sculptures as graven images since many represented Greek and Roman gods. Christian artists had to essentially begin at square one. Many artists were unskilled and with what skill they had they were not allowed to borrow from pagan art. As a consequence, their pictures were crude and the shapes of people, animals, and plants did not look real or naturalistic. Shapes looked awkward and proportions were abnormal. It took many centuries for an artistic tradition to develop in the Christian church and for art to develop and improve. Generally all throughout the Middle Ages the shapes artists used were simple and were used to create symbols of things rather than a portrait or likeness of specific people (except if it were a king or pope). Toward the end of the Middle Ages many of the icons of Mary holding the baby Jesus became increasingly abstract as artists concentrated on craftsmanship and the patterns that were legally permissible.

CHINA \ BASIC AND IRREGULAR SHAPES · Chinese artists drew figures and objects using simple shapes. The shapes of many objects are compound, yet they do not have irregular outlines. Chinese artists are also well known for their beautiful landscape paintings. In many of these landscape scenes the mountains, rocks, and trees are drawn with irregular outlines. This curious difference between subject matter is unique in the history of art.

EUROPE \ SHAPED PICTURES · Toward the end of the Middle Ages (1300s) artists painted pictures on wooden panels that were placed on altars as part of a religious ceremony. These three paneled pictures connected side by side with hinges were called

EXAMPLES

When they are available, teachers should feel free to use colored prints or slides of the artwork illustrated in the Student Material to help students get a better sense of the actual artwork.

triptychs. The two side panels could be closed to cover the middle panel. These moveable altar pieces typically depicted a variety of religious subjects. The shapes of these pieces were simple shapes and variations of simple shapes.

MESOAMERICA \ SIMPLE SHAPES · Some pictures from Mesoamerica show figures drawn with a vertical axis, similar to the figures from ancient Egypt, or Assyria. They are composed of simple shapes and, like those from the ancient world, typically do not represent specific persons. Other drawings show figures in more animated poses. These figures appear to sit, run, and gesture with their arms and hands.

JAPAN \ SIMPLE SHAPES · Both Chinese and Japanese artists drew many pictures with a brush. Artists practiced to make every stroke accurate and meaningful. Shapes of things such as bamboo leaves were very simple, yet lifelike. The many leaves on the tree make the picture appear complex, yet each stroke is a simple shape. The stalks of the bamboo, as well as other objects, were drawn with simple shapes. The shape of mountains was also built by adding many simpler shapes in front of each other. Unlike the figures from the ancient classical world, the figures from China and Japan have not been drawn with a stiff vertical axis. The figures from this region appear more relaxed and natural as they sit, run, and go about their normal activities.

THE RENAISSANCE

EUROPE \ REALISM · Many people began to look back to classical antiquity and desire to continue and possibly even surpass the achievements of the Greeks. A new attitude spread among the people as they began to see themselves and the world in a new way. This new attitude and the age it inspired was called the Renaissance. Many new developments occurred in science, literature, geography, and art. Freed from the standards set on painting during the Middle Ages, artists began looking at the world with new eyes, a new attitude, and a new conviction. The artists during this time began to use shapes in ways that had not been explored for more then a thousand years. Shapes were used to represent portraits of people and the world with great accuracy.

EUROPE \ COMPLEX TO IRREGULAR SHAPES · As artworks were produced during the Renaissance, the representation of objects became more accurate and the shapes became more complex. By the end of the Renaissance (Baroque and Rococo styles), the shapes of objects were very complex.

AFRICA \ SIMPLE SHAPES · Shapes drawn by African artists also tended to be very simple. Many figures drawn with simple shapes appear abstract. Many artworks were produced for religious or symbolic purposes, and artists were not attempting to portray nature literally. Simple shapes were also used as decoration on such things as pottery and buildings. Unfortunately, few two-dimensional artworks have survived from Africa.

EUROPE \ AXIS AND CONTRAPPOSTO · Many of the figures painted during the Middle Ages stood straight up and down with little if any appearance of movement. The artists during the Renaissance began to show figures in motion. The axis of the shapes began to tilt to show the movement of the human body. One of the first artists to show movement was Masaccio (1403-1428). He used an idea present in ancient Greek sculpture called *contrapposto,* which means the parts of the body are arranged asymmetrically around a central axis with the head typically placed directly above the engaged foot. This gave the figure the appearance of movement, yet it looked graceful.

THE MODERN WORLD

EUROPE & THE UNITED STATES \ BACK TO ABSTRACT · During the modern world, many artists in Europe and the United States have re-evaluated the role of art and have expanded the use of shape. Artists began to create pictures with abstract shapes. In the past, art was used for decoration with abstract characteristics; yet shape abstraction as an aesthetic idea is unique to the twentieth century. The new idea did not destroy the ideas that had developed during previous art periods—it built on them. With this new idea of abstracting shape, artists could explore the expressive and aesthetic qualities of art more thoroughly. In spite of the development of abstraction and its all prevailing influence in today's world, a vein of realism has always stayed alive and maintained itself since the Renaissance. Several artists have continued to paint strictly realistic pictures.

EUROPE & UNITED STATES \ REALISTIC TO FLATTENED SHAPES · Another part of the abstraction that occurs in the modern world is the flattening and simplifying of shape. In the ancient world many cultures used flat shapes. In Europe during the Renaissance, the idea of complete form and depth was achieved. One of the ideas created by artists in the twentieth century is to eliminate any visual reference to humans, animals, or plants and reduce everything to the most simple shapes possible.

EUROPE \ AMORPHOUS SHAPES · The modern world has also introduced us to many new shapes. Artists such as Joan Miro, Helen Frakenthaler, and Paul Jenkins painted their pictures using amorphous shapes.

UNITED STATES \ IMPLIED (INFERRED) SHAPES · Artists also explored using implied (inferred) shapes to compose pictures.

UNITED STATES \ SHAPED PICTURES · The tradition of painting pictures on shaped panels (triptychs) reoccurs during the modern world in the form of unusual shaped pictures. Frank Stella's paintings during the 1960s updated the idea of shaped paintings. His shaped pictures, along with those of other artists such as Pablo Picasso and Charles Hinman, used the idea of a shaped canvas as part of the purpose of the artwork. This new "re-invention" broadened the possibilities for artistic expression in the modern world.

GUIDED PRACTICE

Activities

Consider some of the Guided Practice Activities to help students develop a better understanding of the concept.

ANSWERS TO GUIDED PRACTICE SHEET: J, K, E, D, A, I, H, G, F, B, C.

1. Have students fill out the Guided Practice Sheet. (Student Material \ Unit 1 \ Lesson 3 \ Guided Practice \ A HISTORICAL LOOK AT SHAPE.)

2. Have students select a shape (or shapes) found in today's society and trace its origin on the Time Line. Identify which artist or culture was responsible for its origin.

GUIDED PRACTICE ACTIVITIES

Describe to students how the TIME LINE is organized and where the specific text can be found in order to complete the practice sheet. Have them notice the list of concepts printed on the first panel of the TIME LINE.

3. Have students examine the Time Line and identify other artists or cultures that used the same concept during the same period of time but were located in different geographical locations. Have them explain their answers.

4. (Class activity) Divide the class into teams. As the teacher reads the description of one of the illustrations found in the lesson (or on the Time Line) ask a student to identify which period of time it belongs to. If it is answered correctly, the team gets a point. Allow each student to respond to a question.

TIME LINE ACTIVITIES

The TIME LINE activities are intended to help students become more familiar with the characteristics of drawings and paintings produced during the four major divisions in history. They are also intended to have them get a general idea of important events and people who made specific contributions during each period in history.

5. (Group activity) Divide the class into groups and pose a question such as the following: What if the Chinese or the Japanese had invented the use of realistic shapes for the purpose of portraying people and objects with extreme accuracy before it was developed in Europe during the Renaissance? How would this have affected the history of art? Have each group discuss the possibilities and present their answers to the entire class. A spokesperson may be selected to report for the group.

INDEPENDENT PRACTICE

Have students consider the following activities to help them understand the concept thoroughly.

1. You are a tourist guide in the year 2100; this is fifteen years after time travel has been perfected. The idea of *historical vacations* is becoming popular and you are putting together an itinerary for a trip to each of the four major historical periods. Select one or two locations from each historical period and a few artworks from each location or civilization and create a guide booklet which includes information on the places and the artworks. Make your guide booklet complete by including such information as the name of the artwork, its location, the culture or artist that created it, and a description of the shapes in each work.

2. Have the students respond to the following situation: Consider what would happen if the Egyptian civilization had continued to exist far into the Middle Ages. How would this have affected the shapes created by the artists and artisans? Explain what the artwork would have been like during the Middle Ages, the Renaissance and the modern world.

3. Use an art history book as a reference and draw or photocopy two pictures from each of the four major historical divisions. Write a description of how shape has been used in each picture and compare their similarities and differences.

4. You are the art reporter for the *Egyptian Times*. You are doing a series of articles on the similarities and differences in the use of shape in the art of the

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Mediterranean. Include several works from such civilizations as the Minoan, Egyptian, Greek, Persian, etc. Make your article complete by including such information as the artists' names, the name of the artwork, and where it was created. Write the article as if it were to appear in the newspaper. Include pictures in your article.

5. You are one of the largest art and antique dealers in the United States. You have a wide collection of art and furniture from all four major historical periods. You need a catalog that describes your collection. Design a catalog that includes some of the major artworks and antiques you have collected. Make your catalogue complete by including such information as a picture of the work, the name of the artist (or civilization), where it is from, and a description of the shapes used in the work.

UNIT

2

SPACE

Lesson 1

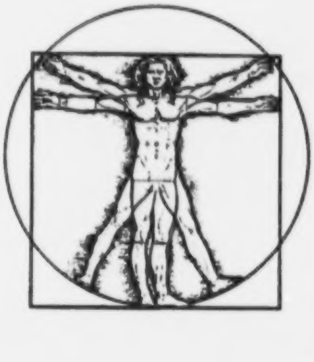
- **SENSORY PROPERTIES OF SPACE**

Lesson 2

- **EXPRESSIVE PROPERTIES OF SPACE**

Lesson 3

- **A HISTORICAL LOOK AT SPACE**



LESSON ONE

SENSORY PROPERTIES OF SPACE

CONCEPT: The space within the picture plane can be organized both two- and three-dimensionally. Repeating objects and varying their size can help make the picture plane more natural and interesting. Overlapping objects can help give the picture plane a sense of depth.

STUDENT MATERIALS
Student Materials have been prepared as part of this publication in place of a student text. The teacher is encouraged to reproduce the materials needed to effectively teach the lesson.

NOTE SHEET
A note sheet has been prepared that gives students room for both text and visual notes. This sheet can be used with each lesson. The note sheet is found in Student Materials \ Unit 1 \ Lesson 1.

COLOR REPRODUCTIONS
The teacher may want to display the fine art reproductions in a prominent place in the room so students can examine them during the presentation of the lesson.

Color reproductions are available through the publisher.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIALS

The following are found in the Student Material \ Unit 2 \ Lesson 1:

- Note Sheet
- Sensory Properties of Space
- How Masters used Space
- Guided Practice Sheets

Color Reproductions

Women in the Garden
by Claude Monet

Interior, Flowers, and Parrot
by Henri Matisse

Drawing Paper and Pencil
(or other designated drawing material)

Performance Assessment Chart
(Appendix A)

See *Art is Elementary*
Level 1, Act. 17; Level 3, Act. 15;
Level 4, Act. 20

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The lesson material contains more information than can be delivered to students at one time. The lesson also contains more suggestions and activities than are possible to present to students in one lesson. This gives the teacher many options and a great deal of flexibility. Teachers should review the suggested lesson plan and present the material that is appropriate for their students.

HANDOUT NOTE SHEET

Provide students with a Note Sheet *and encourage them to take notes during the lesson.*

CONCEPT

State the concept.

The space within the picture plane can be organized both two- and three-dimensionally. Repeating objects and varying their size can help make the picture plane more natural and interesting. Overlapping objects can help give the picture plane a sense of depth.

FOCUS

Lead a discussion with students to help them understand the effects of the concept in their lives.

Space is an important art concept and has relevance in our lives. All the space in the picture plane is important and should be used to communicate the idea of the artist. All the things done in the picture plane should contribute to making the statement the artist wishes to make. Incongruous, inconsistent, or inappropriate decisions weaken the design. Any project must be considered as a whole, and how things interrelate is important to its success. Whether it is raising a family, operating a business, managing a store, building a bridge, or writing a book—all the components are important and must blend together to make a congruent whole for the enterprise to achieve its proper goal.

OBJECTIVE

State the objective.

At the end of the lesson, each student will be able to utilize the space in the picture plane by drawing shapes of appropriate size, varying the size of shapes, repeating and overlapping shapes. Students will be able to accurately evaluate how well they have applied the concept of space in their own work and identify it in the work of others.

OBJECTIVE
The basic purpose of the course is to help students learn to ***draw.*** *In this lesson a major objective is to help students develop their* ***visual perception.*** *As the percepts are discussed, encourage students to observe how these percepts function in the environment.*

HANDOUT SENSORY PROPERTIES OF SPACE

Provide students with a copy of Sensory Properties of Space, *or use one of the methods described in the margin, as the percepts are discussed.*

MATERIALS
Providing students with visuals of the Sensory Properties can be managed in several ways:

1. by reproducing enough copies for each student to use during the lesson,

2. by enlarging the illustrations and pasting them on large sheets of poster or illustration board,

3. by drawing them on the chalk board as the percept is discussed,

4. by having the visuals prepared for use with an opaque or overhead projector, or

5. by some other appropriate method to allow everyone to see.

Teachers are encouraged to use illustrations of their own that portray the percept better than those in the Student Material.

SENSORY PROPERTIES OF SPACE

Explain the concept and percepts to students.

The space scale

The Space Scale portrays the relationship between the shape and the background (positive and negative space), the number of shapes in the picture plane (repetition), and the degree and amount of overlapping. One end of the scale portrays small shapes with much negative space, few objects, and little overlapping. The opposite end of the scale shows positive shapes dominating the picture plane with little negative space, repeating of shapes, and a normal amount of overlapping in the picture plane.

Organizing space within the picture plane

The picture plane can be organized in essentially two ways: (1) two-dimensionally and (2) three-dimensionally. When objects are placed and arranged on the surface of the picture plane, the space is arranged two-dimensionally. When objects are placed and arranged in the picture plane perpendicular to the surface of the picture plane (going "into" the picture), the space has been arranged three-dimensionally.

Discuss the *percepts* that describe space.

SPACE IN THE PICTURE PLANE

1. The *picture plane* is the flat, two-dimensional surface of the drawing (or painting). In many drawings it is a good practice to have a border or margin drawn on the drawing paper to establish the picture plane. Many pictures and photographs are matted and framed; this acts in the same way as a border or margin.

2. In art, the word *space* can refer to the *two-dimensional* area occupied by a shape or the area between shapes.

3. In the real world space refers to an area that has *depth* or *dimension.* The illusion of depth or three dimensions can be created in a picture. In art, the word *space* can refer to the illusion of depth created on a two-dimensional surface.

POSITIVE AND NEGATIVE SPACE

4. Shapes in the picture plane can be either *positive* or *negative.* Shapes of recognizable objects are considered positive, while areas that do not define the shape of an object are considered negative. In the illustration in the Student Material the shape of the chair is

CONCEPT AND PERCEPTS
Both the teacher lesson plan and the Student Material contain the same information explaining the concept and percepts. However, the teacher lesson plans contain additional information (indented and in smaller type) that may help the teacher in presenting the percepts to students, and the Student Material is illustrated to help them understand the concept more clearly.

recognized—it is *positive*. The open spaces in the chair do not resemble objects in the environment and they are considered *negative*.

5. In the picture plane, closer objects typically appear more positive than the shapes of objects behind (around) them. In the illusion in the Student Material the house, tree, and mountain are all considered positive shapes (real objects). When objects overlap, the idea of which shape is positive and which is negative becomes more an idea of which one is *more positive* and which one is *less positive*. The shape of the house appears more positive than the tree; the shape of the tree appears more positive than the mountain.

PERCEPTS
All of the percepts are important for the student's understanding. Each percept can contribute to the student's drawing skill.

Each percept may also be considered in the evaluation process.

ALL AREA IS IMPORTANT
6. All the area in the picture is important. Organizing both the two- and three-dimensional space can help create a picture that is interesting and natural in appearance.

Making the picture plane appear natural and interesting can be achieved in several ways.

SIZE
7. Varying the size of objects in the picture plane can help fill the picture with positive shapes and make it appear natural.

REPETITION
8. Repetition is an important characteristic of nature. Repeating objects in a composition helps create visual interest and can make the picture plane appear more natural.

Drawing only one of an object in a picture (such as one tree, one house, one cloud, and one person) can make it look unnatural. We have grown accustomed to seeing multiples of almost everything in the world. When we create a situation in a drawing when there are only a few objects with a lot of empty space around them, the picture can look strange or unnatural.

THE FOUR KINDS OF REPETITION
9. There are four kinds of repetition: (1) repetitive, (2) alternating, (3) progressive, and (4) flowing.

PATTERNS
10. Patterns are created when shapes are repeated in a regular manner. Shapes can be repeated with mathematical accuracy to create *geometric* patterns. Nature repeats shapes to create patterns that are *organic*.

Adding some kind of pattern to blank areas can help make them more positive. We seldom see empty spaces in nature. Even the sky can be full of clouds and rich in color. A drawing can appear positive and natural by adding some kind of pattern to areas that appear negative.

OVERLAPPING

11. Overlapping shapes and objects in the picture can create the illusion of depth.

Overlapping is a natural aspect of our world. When there is no overlapping in a picture, the scene can appear unnatural or unreal.

EXTENDING PAST THE BORDER

12. Objects may appear to escape or extend beyond the boundaries of the picture plane. This is another kind of overlapping that can add depth to the picture plane and help it appear natural.

We seldom notice objects extending out of our field of vision, yet it happens almost all the time. When objects extend past the border of a picture plane, it is similar to what we see when we look through the viewfinder of a camera. It is another way to create a natural appearance in a drawing.

HANDOUT HOW MASTERS USED SPACE

Provide students with a copy of How Masters Used Space. *This sheet provides a black-and-white version of the Masters' Reproductions for use when color reproductions are not available. Have students refer to this sheet during the lesson. The sheet also contains enrichment material that can give students insight into the artists, their background, and the culture in which the art was produced.*

OTHER MASTERS' EXAMPLES
The teacher should feel free to select artworks by well-known artists in his or her own region or a quality artwork that represents local cultural values and influences.

ILLUSTRATE/ MODEL THE CONCEPT

Discuss how masters used space.

Have students examine *Women in the Garden* and *Interior, Flowers, and Parrot* and notice how both artists used all the space in the picture plane. There is no place in the picture where it is blank. Have students notice how much space, or depth, each artist has portrayed. Monet has portrayed a shallow degree of space while Matisse has shown space that extends into other rooms of a house. Neither artist has shown a great amount of depth in his painting. Notice the amount of repetition in each picture. Monet repeats a lot of leaves and flowers. Matisse uses patterns to create repetition. Have students notice the amount of overlapping in each picture. Both artists have used a moderate amount of overlapping in their paintings.

MONITOR STUDENTS' UNDERSTANDING

The teacher should monitor how well members of the class are understanding the concept. Continually asking questions and observing responses during the lesson can help the teacher monitor comprehension. It may be necessary to re-teach the concept, using different teaching methods and styles, to those who have difficulty grasping it.

GUIDED PRACTICE

ACTIVITIES

Consider one or more of the following Guided Practice Activities in order to assist students to develop a better understanding of the concept:

1. Have students look at objects in the environment or at a painting such as *The Virgin Forest* by Henri Rousseau, and ask them: What is it called when a leaf or a leaf shape occurs many times in a painting? (Repetition). When one leaf is seen in front of another, what is this called? (Overlapping). When one object is larger or smaller than another, what is this idea called? (Size; variation of size) (Knowledge)

2. Have students refer to page 6 in the Student Material and name as many occurrences of repetition as they can (i.e., seasons, raindrops, heartbeats, walking). Ask students to mention as many things as they can that do not have any repetition. (Knowledge)

3. Have students refer to page 5 in the Student Material and name objects in a painting (or the environment) that appear large, those that appear middle sized, and those that appear small. (Knowledge)

4. Have students refer to page 9 in the Student Material and look at the objects in the classroom and/or the environment. Have them identify which objects overlap slightly, normally, and extremely. (Knowledge)

5. Have students refer to page 2 in the Student Material and look at several paintings and identify how the artist organized the space in the picture plane (two-dimensionally or three-dimensionally). (Comprehension)

Have students look at several paintings and identify what objects have been repeated. (Comprehension) (Refer to page 6 in the Student Material.)

Have students look at several paintings and identify how much the objects have been overlapped (slightly, a normal degree, or a great degree). (Comprehension) (Refer to page 9 in the Student Material.)

6. Have students examine the classroom and/or the environment and give an example of repetitive, alternating, progressive, and flowing repetition. (Application) (Refer to page 7 in the Student Material.)

7. Have students look at several paintings and determine which kind of repetition is most commonly used by artists, what degree of overlapping is most commonly used, and what size combinations most artists commonly use—whether they use a variety of sizes or mostly similar sizes of shapes in their paintings. (Analysis)

8. Have students look at several paintings by different artists. Compare the kind of repetition used by each artist, the degree of overlapping, the

GUIDED PRACTICE
The Guided Practice activities can help the teacher identify students who are having difficulty understanding the concept.

The teacher may find it helpful to use some of these activities within the lesson to give it interest and variety, to better manage the presentation of the lesson, and to manage the attention span of the students.

The suggestions are for the convenience of the teacher. The teacher may select those that are applicable to his or her specific situation, personality, as well as what would be most beneficial for the students.

MATERIALS AND MEDIA
The teacher may consider:
1. varying the type of drawing media used in each lesson, i.e., pencil, conte' crayon, charcoal pencil, etc.;
2. varying the type of paper, i.e., white drawing paper, colored paper, textured paper, etc.; and
3. varying the size of paper.

GUIDED PRACTICE SHEETS
Having students complete one or more of the Guided Practice Sheets can help the teacher detect students who are having difficulty understanding the concept and provide an opportunity for the teacher to review the percepts necessary for each student to comprehend the concept.

DIVERGENT THINKING
The divergent suggestions can help students develop higher thinking skills. They provide students with an opportunity to use their imagination and improve their ability to be fluent and flexible in their thinking. The suggestions also provide opportunities for students to synthesize percepts and concepts.

Although the student is neither expected to produce divergently nor be evaluated on his or her creativity at this point in their training, it is important to help students develop their imagination in order for them to be creative in future situations.

variety of sizes of shapes in the paintings, and the use of depth (two- or three-dimensional) in their paintings. (Evaluation)

GUIDED PRACTICE SHEETS

Consider having students complete one or more Guided Practice Sheets *in order to develop skill and display an understanding of the concept.*

HANDOUT GUIDED PRACTICE SHEETS

Provide the students with a copy of the Guided Practice Sheets.

The practice sheets ask the student to:

1. Practice filling the space of the picture plane by selecting nine subjects illustrated on the page and using them to create a composition of their own. The student is to also add patterns to areas that might appear negative.

2. Redraw several objects and use repetition and overlapping in the picture plane.

INDEPENDENT PRACTICE

Have students complete a drawing of real objects that shows an understanding of the concept.

HANDOUT MATERIALS

Provide students with the drawing paper and other material for them to complete the independent practice drawing assignment.

Have students complete a drawing of real objects, a drawing that shows an understanding of the concept. This drawing should be handed in to the teacher as the primary basis for the students' grades. Up to this point the teacher has given specific information and set specific guidelines for the students. This is the time for students to be given freedom to select the subject matter for the drawing, its composition, and the medium. Students should be encouraged to use their imagination as they combine the concept of SPACE (with all its percepts) with prior knowledge and practice to create an original drawing.

DIVERGENT WARM-UPS

The following are divergent suggestions that can be helpful in stimulating the students' imaginations for the independent practice assignment. Have students:

1. Use their imagination to visualize a desert with only one tree or cactus. Have them imagine several more trees, then many more, until trees and cactus plants extend from the foreground to the horizon. Have them imagine vines

and exotic plants beginning to grow and fill in the space between the trees and cactuses. (Imagination/Visualization)

2. Imagine walking through a rain forest filled with plants of all kinds. There are also exotic birds and other animals in the forest. Have them imagine they walk through the forest and come to a clearing where the whole earth stops and there is nothing but empty space. (Visualization/Imagination)

3. Visualize they are watching people in a crowd; however, they are the size of ants and all they see are the legs and feet of the people. (Imagination/Visualization)

4. Describe as many situations as they can in which they would expect to find many overlapping objects. (Fluency)

5. Draw a picture in which they select a certain object and repeat it as many times as possible, yet vary it so that no two are exactly the same. (Fluency/Flexibility)

6. Describe a situation in which overlapping does not usually happen but could under new conditions. (Originality)

7. Draw outer space with very little space between the planets and stars (crowded space). (Originality)

8. Draw a kitchen, living room, or bathroom scene in which there are many patterned objects. Fill the picture plane with those objects and emphasize the decorative nature of the patterns. (Elaboration)

9. Draw a picture of a living room with many overlapping objects and include such things as a potted fern or ivy, an Oriental carpet, a bookcase full of books, a brick or stone fireplace, and a couch or love seat with a floral pattern. Be sure to overlap the objects in the room. (Elaboration)

10. Draw a table setting in which the dishes and utensils are decorated with some kind of pattern. Draw them on a table with a wood grain or a patterned tablecloth. Be sure to overlap the objects on the table. (Elaboration)

11. Draw a picture of different animals found in Africa, such as a giraffe, leopard, python, cheetah, or colorful birds. Decorate them with unusual geometric patterns rather than their normal patterns. Be sure to fill the picture plane and overlap the animals as well. (Synthesis)

PERFORMANCE ASSESSMENT

Explain the Performance Assessment Chart to the students. This chart will be used to help both the student and teacher evaluate the independent practice drawing (Appendix A \ Performance Assessment Chart).

Have students look at the Performance Assessment Chart displayed in the room. Explain to them that each of the four pictures for SPACE represents a different level of proficiency. Level 1 represents a weak use of the concept while Level 4 represents a strong use of the concept. Explain the characteristics of each level to the students. (Specific characteristics of SPACE are found in Appendix A \ Performance Assessment \ Proficiency Scale for SPACE.) Call attention to the numbers associated with each level. When students have completed the independent practice assignment, they are to evaluate their work by comparing their drawings to the examples on the chart and deciding on a

IMPROVE STUDENT SELF-EVALUATION
The main purpose of the course is to teach students to ***draw.***

Another major objective of the course is to help students learn to evaluate how well they have applied the concept in their own work and identified it in the work of others.

Pupil self-evaluation is one of the major goals of this publication.

Students can benefit greatly from continually evaluating how well they are using all the concepts considered in the drawing course. It can improve their ability to think and evaluate.

number that best represents the proficiency of their work.

Allow students sufficient time to complete the drawing.

Student Evaluation

Once they are finished with the independent practice drawing for this lesson, have each student evaluate his or her drawing by comparing it to the examples on the Performance Assessment Chart.

With approval of the teacher, the students may perform the evaluation alone or together with other students.

The student gives the drawing to the teacher for evaluation.

Teacher Evaluation

Evaluate the student's drawing using the Performance Assessment Chart.

Evaluate how well the student has applied the concept by using the Proficiency Scale on the Performance Assessment Chart. Record a number that best describes the quality of the student's work and compares it with the student's evaluation. This provides an opportunity for a one-on-one evaluation with each student. This can be beneficial in teaching students to consider the percepts they have been taught during the lesson. If a one-on-one evaluation with the student is not practical because of class size, the evaluation process still provides students with the opportunity to consider how well they have used the concept in their own work.

BEST COPY AVAILABLE

LESSON TWO

EXPRESSIVE PROPERTIES OF SPACE

CONCEPT: Space has expressive potential and can suggest ideas, moods, or feelings. Understanding the expressive qualities of shape can help one to evaluate and appreciate works of art.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIAL

The following are found in the Student Material \ Unit 2 \ Lesson 2:

- Note Sheet
- Expressive Properties of Space
- Guided Practice Sheets

Color Reproductions

Women in the Garden
by Claude Monet

Interior, Flowers, and Parrot
by Henri Matisse

The Virgin Forest
by Henri Rousseau

Paper and Pencil

HANDOUT MATERIALS

Provide students with a Note Sheet *and encourage them to take notes during the lesson (Student Material \ Unit 1 \ Lessons 1 \ Note Sheet).*

CONCEPT

State the concept.

Space has expressive potential and can suggest ideas, moods, or feelings. Understanding the expressive qualities of shape can help one to evaluate and appreciate works of art.

FOCUS

Explain that space can have expressive potential.

Artists, like many others, like to share their experiences, thoughts, and feelings with others. They use the expressive qualities of art, such as shape, space, color, and value to communicate a mood or a feeling in their work. The use of these expressive properties is an important part of what makes something a work of art.

Understanding how space affects people can help us learn to use it to expresses a mood, an idea, or a feeling and can help us begin to control how we express things in the picture plane.

The amount of space they live in affects the emotions of some people more than we may know. Most of the time we enjoy moving around in space. Sometimes we may take space for granted, unless we suffer from claustrophobia—which is a fear of small or closed spaces. Small rooms can be distressing to people with this fear. Walking into a closet may be an experience somewhat like a nightmare. Some people suffer from acrophobia--a fear of heights. These people avoid heights. The idea of being in the air with all that space below them is unnerving. Some people are afraid of open spaces (agoraphobia) and avoid being in places such as a desert or a large, open meadow. We may not be affected by space as much as people with phobias, but space can have great effect on us emotionally.

OBJECTIVE

State the objective.

At the end of the lesson each student will be able to examine a painting and accurately describe its contents (including people, objects, shapes, and space).

The "expressive" lessons are intended to help you develop your ability to be an observer and critic of art. The lesson can help you become visually sensitive to the art elements around you (such as shape, space, value, size, and line) and aware of some possible meanings that may be associated with them. Even though you will not be expected to use the expressive properties in your own artwork, you should remember the expressive properties of shape in order to use them to help analyze masters' works in future lessons.

OBJECTIVE

The basic purpose of the course is to help students learn to ***draw.*** *In this lesson a major object is to help students become more aware that elements carry* ***meaning*** *and can be used to communicate ideas or feelings to others.*

Another objective is to help students learn an evaluation process that will enable them to better evaluate their own artwork and the artwork of others.

HANDOUT EXPRESSIVE PROPERTIES OF SPACE

Provide students with a copy of the Expressive Properties of Space, *or use one of the methods in the margin, as the material is discussed.*

POSSIBLE EXAMPLES

A main objective of the course is to help students develop their observation skills. The examples in the lesson are a few of the many examples that an artist may use in an artwork. It is not the intent of the lesson that the expressive examples be all-inclusive. They are only to help students grasp the concept that visual elements can portray ideas and convey meaning.

EXPRESSIVE PROPERTIES OF SPACE

Explain how space can express ideas, moods, feelings, and values.

Remember that events in life never occur in a vacuum. They are usually associated with many other things such as people and objects. Part of the "image" of our experiences involve visual elements such as shape, value, size, and color.

Expressing our experiences, feelings, and ideas to others is a common experience for many people. Remember that words are not the only means of communicating how one may feel. Art elements such as space have great expressive potential. The expressive properties of space may originate as a result of our experiences with it, its nature, characteristic, or function. Artists manipulate these characteristics as well as subject matter in works of art to communicate their ideas with greater impact.

You may not be familiar with how artists use space for expressive purposes. The examples in the student material are to help you understand some common uses of space by artists. The following illustrations are a few common examples and are not intended to comprise all expressive uses of space.

FLAT SHAPES ON A FLAT BACKGROUND

· FLATNESS / Flat shapes on a flat background lack depth. They act more as decoration and can remind us of wrapping paper or other decorated surfaces.

THREE-DIMENSIONAL SHAPES ON A FLAT BACKGROUND

· SLIGHT DEPTH / Three-dimensional objects on a flat surface appear to have some dimension and depth. Images of this kind can also remind us of decorated surfaces since they are mostly flat.

ROOM-SIZED SPACE

· PRIVACY / Some pictures portray only the space contained in a room. We may experience the same emotion as we do when we step into a real room. The space is closed, more intimate, private, possibly even secret.

· SECURITY / Rooms can serve as security, protection, safety, comfort, peace, detachment from the world, or protection.

· CONFINEMENT / On the other hand, it may suggest confinement, a cell, or imprisonment.

· A TOMB / If the space is small it may convey a sense of claustrophobia, entombment, restriction, or inhibition.

SHALLOW SPACE

· LIMITATION / The idea of limited space is that we don't see everything, we can't see everything. Pictures with a shallow amount of space may evoke similar feelings as a room. If the scene is out-of-doors the space may portray a limited view of things, inhibition, limitation, short-sightedness, or closed-mindedness.

MODERATE SPACE

· CURTAIN / Some pictures portray moderate space. Figures and objects may be present in both the foreground and middle ground. A flat surface, or "wall," exists beyond the middle ground. The wall limits our view of the entire scene and it appears somewhat artificial. It may appear like a stage curtain behind actors on a stage. Such pictures can appear lacking, incomplete, shallow, limited, screened, or veiled. They do not appear completely realistic. We can imagine other dimensional objects such as people, buildings, etc., behind the screen.

COMPLETE SPACE

· REALITY / Some pictures create the illusion of complete depth and show space receding back to the horizon. There is a full degree of depth from the foreground to the background. The scene can appear real, entire, natural, complete, or full. It does not have anything hidden or secret. All is exposed.

CLOSE-UP

Sometimes artists severely limit the amount of space depicted in the picture. Pictures that look like a close-up photograph show a limited number of objects and a limited degree of space.
· INTIMACY / A close-up view of objects may suggest such things as intimate, private, or personal.

· INSPECTION / In some situations a close-up view may imply an inspection, audit, probe, analysis, or observation.

· RESTRICTION / The limited amount of space can suggest restriction, inhibition, limitation, or restraint.

EXPRESSIVE PROPERTIES OF REPETITION

SINGLE FIGURES/SHAPES

· SOLITARY / Single figures or objects in a picture can portray a similar emotion as when we are by ourselves in a room or other setting. The situation can suggest being alone, isolated, quarantined, secluded, segregated, or solitary.

Depending on our state of mind, being alone can be either restful or lonely. Artists can use this situation to portray either emotion.

TWO FIGURES/SHAPES

· COMPANY / Two figures or objects in a picture can suggest similar things as when we may be with someone else. It can suggest company, friendship, familiarity, or trust.
· THREAT / Whether the person is a friend or foe can have great impact on the situation. If the person is an enemy the scene may portray threat, confrontation, fright, or harm.

SEVERAL FIGURES

· SOCIAL / Several figures or objects in a picture can suggest a party, a celebration, or a social.

· COMMON / It is a common or typical occurrence, so it can appear natural, like everyday life, common, typical, or average.

MANY FIGURES/SHAPES IN A ROW

· REGIMENT / Many figures or objects lined up in a row can suggest something associated with the military. It can appear official, dignified, or stately.

· PARADE / It may be a parade, a spectacle, or exhibition. It may be people lined up to see such things as athletic events or movies. People line up to pay respect for the dead, such as a president. People line up to collect relief in the form of food or clothing.

A GREAT MANY FIGURES/ SHAPES

· EVENT / A great many figures or objects can suggest a huge event such as a war, congregation, celebration, or carnival. It can suggest an important event.

· MASS CONFUSION / The appearance of a great many people can suggest chaos, disarray, clutter, and confusion.

· JUNGLE / We can experience this kind of situation in a jungle or dense forest. It can appear dense, hard to move through, and our view may be obstructed.

EXPRESSIVE QUALITIES OF OVERLAPPING

LITTLE OR NO OVERLAPPING

· FLATNESS / Objects and figures drawn with little or no overlapping can give much the same visual impression as flat shapes on a flat background. They can appear like decoration. Such a picture can suggest things such as flatness, shallowness, little or no depth, openness, solitude, or isolation.

EDGES TOUCHING

· TANGENT / When objects are drawn so their edges touch it can create an unusual appearance. It can appear unnatural or strange. Visually it can make things appear to be related, have a kinship, be associated or connected in some way.

SLIGHT OVERLAPPING

· SPACED OUT / Objects and figures that overlap slightly can give an impression of being sparse, spaced out, open, or bare.

Under some situations the effect may seem strange or uncommon.

GREAT AMOUNT OF OVERLAPPING

· SECRET / When objects overlap a great deal, the object in front hides or conceals the second object. This condition can suggest things such as eclipse, mystery, secret, spy, shadow, or concealment. A great amount of overlapping can suggest the unknown, an enigma, or a riddle. It has qualities of the occult.

· GAME / Children's games many times involve hiding from a playmate, thus it can suggest a game or playfulness.

DOUBLE IMAGE

· FUSION / Some pictures show objects that appear to fuse into one image or create layers and produce a double image. This variation of overlapping suggests the act of uniting, fusing, merging, blending.

· SEEING DOUBLE / It can be visually confusing or like seeing double.

THE ART CRITICISM PROCESS

Review the critical process.

1. DESCRIPTION · Accurately report what you see in the artwork. Describe what is immediately visible in the painting. The description should include real and abstract characteristics of the artwork.

2. ANALYSIS · Explain the relationships among the items listed in the description. Explain how the things are organized and their behavior in the work. Explain what effect the objects and elements have in the painting.

3. INTERPRETATION · Find the overall meaning of a work based on the information gathered in the description and analysis stages of the process. Give a possible interpretation of the painting. Explain the theme of the work. Explain what problems the picture tries to solve.

4. JUDGMENT · Make judgments about the work. Rank the quality of the work against other works by the same artist. Compare the quality or importance of the work against works by different artists. Judge the artistic merit of the work.

Remind students about the important issues concerning the description of an artwork.

· Each step is important to the overall process.
· Describe the most obvious subject matter first.
· Describe even subtle things—they can also be important.
· Include both real and aesthetic qualities.
· Make accurate statements.
· Make statements that most students could agree on.
· Avoid judgments and statements of personal opinion.
· Beginning the sentence with "I see . . ." can be helpful.

ILLUSTRATE/ MODEL THE CONCEPT

Describe both the real and abstract contents of a picture.

Examine *Women in the Garden* by Claude Monet.

DESCRIPTION

People and objects

- I see four women out-of-doors. One woman is sitting on the ground while the other three are standing. The woman sitting on the ground is holding the flowers and has a parasol or umbrella. Two of the women are wearing bonnets.

- The women appear relaxed and quiet. None of them appear to be talking. The expression on their faces appears pleased and contented.
- I see several trees and some hedges.

- I see plants with flowers. There are a lot of leaves.

- One woman is holding some flowers near her face, another (sitting) has some flowers in her lap, and another woman (with a polka-dot dress) appears to be picking a flower.

CRITICAL ANALYSIS

A critical analysis is a careful analysis. One must be aware of every detail in order to make certain that every clue has been considered. Most students tend to look at art in a passive way. The examples outlined in this lesson demonstrate the level of observation that might be helpful in making a critical analysis.

The art criticism process requires careful observation and a great deal of thought. Having students learn the process by considering one phase at a time can be easier than having them consider it all at once. This lesson will focus on teaching students how to describe the things present in a picture.

DESCRIPTION

Learning to see and describe things accurately is one of the simplest and most important skills we can develop. Teaching students to focus on reporting things accurately without having them include comments that are prejudiced or irrelevant can be challenging. However, continue to guide them into making factual statements without "reading in" things that cannot be substantiated.

- The women are wearing long dresses. One dress is striped, one is dotted, one is colored, and one has a dark trim. The dresses are clean and neat.
- I see a pathway in the garden. The garden is clean, neat, and attractive.
- The sun is shining.
- I see the sky. There are clouds in the sky.
- I see a shadow being cast in the foreground by the shrubbery on the right.

Have students avoid statements that are not descriptive, that portray personal opinion, or that are interpretive in nature. The following are examples that may not be appropriate in describing the painting:

- That is what I would like to be doing—resting.
- The women look as if they are nice people.
- The dresses of the women are strange.
- Why would anyone want to paint a picture of a garden?
- There are too many trees.
- This was during the war because the men are all gone.
- Are these all Monet's wives?

Have students describe the kind of space in the picture. The following are accurate statements describing the shapes and space in the picture:

Shape

- I see many oval and circular shapes.
- The dress of the woman sitting on the ground is an oval. Her parasol is part of a circle. Her shoulders and arms are like a circle.
- The striped dress is like an oval.
- I see parts of circles or ovals in the shrubbery at the right, in the flowers in the background, and in the pathway.
- I see smaller circular shapes used for the flowers and leaves.
- I see some triangular shapes in the tree.
- The dress of the woman on the right is like a triangle.
- There are a lot of small circular shapes repeated in the picture.

Space

- I see a small amount of space in the painting. The space is shallow.
- I see a small amount of space between the women.
- There is a small amount of space between the figures and the shrubbery in the garden.
- A pattern is created by the repetition of leaves and flowers.
- Patterns can be found in three dresses (dotted, striped, and scalloped decoration).
- There is a normal kind of overlapping that gives depth to the space.

The following are examples that do not describe the shapes or space in the picture:

- All the shapes are so small—I have a hard time seeing them.

- There are too many shapes--I can't tell what kind they are.
- The shapes look like leaves and people.
- I thought space was in outer space.
- There isn't much space to talk about. It looks o.k. to me.

ANALYSIS

I see some women who are spending a relaxing time in a garden. A garden is a place where flowers or vegetables are grown and cultivated. The women talk and socialize with no apparent concern for anything beyond the hedges that surround them.

The small space within the garden creates an intimate and private "room." There is no other world with which these ladies need be concerned. The hedges create a cozy little room in which to socialize. They have privacy and protection.

The flowers smell fragrant, the sun is warm, and the environment is pleasant. The patterns on their dresses harmonize with the natural patterns that are found in the garden--leaves in the trees and shrubbery and flowers in the bushes. They appear in harmony with their natural surrounding and appear as if they are part of the natural contents of the garden. They adorn the garden in much the same way as do the flowers.

The shapes are mostly circular. The circles are associated with femininity and lend an appearance of grace and charm to the painting.

INTERPRETATION

The interpretation is a summary of all the ideas and thoughts made in the critical process. The statement should explain the meaning of the picture.

Possible interpretation

We see some women in a garden; but what garden? As flowers adorn many beautiful gardens so do these women adorn the garden of life. One woman is busy picking flowers and sharing them with her friends. Two of her guests have already been given what she can offer from the garden and she is presently picking some flowers for the third woman.

Women treat each other differently than men treat each other. One of the ways is in the way they freely give of themselves. This is not to say that only women give, but they are more known for their generosity. It is the nature of many women to share freely and abundantly with others. It is more than merely a social expectancy. This exceptional quality makes women the beautiful and lovely flowers in the garden of life.

JUDGMENT

This work by Monet is one of his many beautiful paintings. It is typical of the Impressionist style and tends to be more realistic than many of his later paintings of water lilies. This is a good representation of his work.

GUIDED PRACTICE

Criticism

Have students practice the first step in the critical process.

1. Have students examine *Interior, Flowers, and Parrot* by Henri Matisse and describe the objects, shapes, and spaces in the picture. Encourage them to be as complete and accurate as possible. (Student Material \ Unit 2 \

ARTISTS' EXAMPLES

The teacher should feel free to select an artwork by a well-known artist in his or her own region or a quality artwork that represents local cultural values and influences.

INTERPRETATION

Some students may argue that an interpretation of a painting is one's own opinion and it can mean various things to different people. Some may say that it is impossible to come to a conclusion everyone would agree on. An opinion is a strongly held belief or conclusion which is not substantiated by positive proof. One's own opinion may be accompanied by strong emotions. One purpose of the critical process is to develop skills necessary for a valid judgment. A judgment is still an opinion, but it is based on reasoning and evaluation rather than emotion or will.

GUIDED PRACTICE

Units 1 and 2 \ Lesson 2 will have students practice describing the contents of an artwork.

Units 3 and 4 \ Lesson 2 will have students practice the first two steps in the critical process (description and analysis).

Units 5 and 6 \ Lesson 2 will have students practice the first three steps in the process (all except judgment).

Units 7 and 8 will have students practice the entire critical process.

Practicing the critical process will take time to learn to do well. Learning one step at a time can make it easier. Students should remember how artists use space (and shape) in order to apply it in future lessons.

Lesson 2 \ Guided Practice Sheet · CRITICISM \ EXPRESSIVE PROPERTIES OF SPACE.)

2. Class activity. Have students examine *Interior, Flowers, and Parrots* by Henri Matisse (or another work by a master) and use the art criticism process to analyze the painting as a class activity (Student Material \ Unit 2 \ Lesson 2 \ Guided Practice Sheet · CRITICISM \ EXPRESSIVE PROPERTIES OF SPACE). Begin at one point in the room and have each student mention something in the painting. Make sure it is an accurate description of the painting's content. Give every student a chance to respond. Once a student has mentioned something, it cannot be mentioned again unless the student expands on the comment and gives additional information.

3. Group activity. Have students examine *Interior, Flowers, and Parrots* by Henri Matisse (or another work by a master) and use the art criticism process to analyze the painting as a group activity. Students may be divided into groups, with four to six people to a group. Provide an Art Criticism Practice Sheet to each group and have the students fill out the sheet by describing the artwork (Student Material \ Unit 2 \ Lesson 2 \ Guided Practice Sheet · CRITICISM \ EXPRESSIVE PROPERTIES OF SPACE). When they are finished have one student be the spokesperson for the group and read the descriptions.

INDEPENDENT PRACTICE

Criticism

Have students practice the critical process on their own.

1. Have students examine *The Virgin Forest* by Henri Rousseau (or another painting by a master) and on their own describe the contents of the picture. They should include a description of people, objects, shape, and space.

2. Have students examine one of their own drawings (or paintings) and describe its contents and how they used shape and space in conveying or expressing an idea, a mood, or a feeling. Have them consider how they might use the concept to better express a message in their picture.

GUIDED PRACTICE

Aesthetics

Have students practice engaging in aesthetic dialogue.

1. Have students fill out the Guided Practice Sheet. (Student Material \ Unit 2 \ Lesson 2 · AESTHETICS \ EXPRESSIVE PROPERTIES OF SPACE).

2. Have students select one of the masters' examples displayed in the room and discuss how the artist's use of shape and space has affected the work's appeal. Use the Expressive Properties handout as a reference to help with this dialogue.

3. Have students discuss how an artwork could be improved if the choice of space were different. Use the Expres-

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sive Properties handout as a reference to help with this dialogue.

4. Have students discuss how the use of space affects the message of the work. Use the Expressive Properties handout as a reference to help with this dialogue.

5. Have students discuss how the message could be affected by altering the kinds of space used in the picture. Use the Expressive Properties handout as a reference to help with this dialogue.

6. Have students discuss the importance of the work in relation to human values.

INDEPENDENT PRACTICE

Aesthetics

Have students practice aesthetic dialogue activities on their own.

1. Have students visit an art gallery or art museum and examine several paintings. Have them select several works of art and explain how shape and space affect them.

2. Have students examine other paintings and explain how the space might be changed to improve or change the message of the work.

3. Have students tour their neighborhood and city and explain how space has been used in the planning of the environment. Have them consider how space is given to recreation, business, schools, streets, highways, etc. Have them report how an effective use of space and a poor use of space affects them and the people in the city.

LESSON THREE

A HISTORICAL LOOK AT

SPACE

CONCEPT: Each art period used space in its unique way. How space is used in an artwork can help to identify a specific culture or period of time.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIALS

The following are found in the Student Material \ Unit 2 \ Lesson 3:

- Note Sheet
- A Historical Look at Space
- Guided Practice Sheets

Time Line
(Appendix C)

Pencil

TIME LINE
An explanation of how the time line is organized and how to use it is contained in the introduction.

SHOREWOOD PRINTS
The actual reproductions of artwork is courtesy of Shorewood Fine Art Reproductions, Inc. Using colored reproductions of actual artwork can enhance the presentation of the lesson.

COLOR REPRODUCTIONS of Shorewood prints are available from the publisher.

HANDOUT MATERIALS

Provide students with a Note Sheet *and encourage them to take notes during the lesson (Student Material \ Unit 1 \ Lesson 1).*

CONCEPT

State the concept.

Each art period used space in its unique way. How space is used in an artwork can help to identify a specific culture or period of time.

FOCUS

Lead a discussion with the students to help them understand that the concept was used differently throughout history.

Explain to students that the ability to utilize the entire space of a picture plane was not always understood throughout history. How to portray three-dimensional space also took many years to understand. It took centuries before artists were able to portray the illusion of deep space in a picture. Space has been used by people in different cultures in many different ways.

OBJECTIVE

State the objective.

At the end of the lesson each student will be able to identify the most distinguishable characteristics of how space was used during the major divisions of history.

HANDOUT A HISTORICAL LOOK AT SPACE

Provide students with a copy of Expressive Properties of Space, *or use one of the methods described in the margin, as the material is discussed.*

A HISTORICAL LOOK AT SPACE

Discuss how the concept has changed throughout history. Use the Historical Look at Space *plus the* Time Line *during the presentation of the lesson.*

Our present understanding and ability to portray unlimited space was not known in all the periods of history. It took many centuries to learn how to portray visual space in the picture plane. In many cultures it was not considered important to create pictures with the illusion of deep space. Our present concept of space (including actual space travel) is completely different from the idea of space in the ancient world and Middle Ages.

It may be difficult for us to understand that our present understanding and ability to portray a great amount of space in pictures took many years to achieve. It appears that most of the people in the ancient world were not concerned with trying to portray pictures that showed three-dimensional space. During the Middle Ages the copying and recopying of religious pictures did little to create any appearance of depth in the picture plane. In some pictures space was given meaning to symbolize celestial space. The artists during the Renaissance were able to achieve the appearance of deep space. This became one of the hallmarks of the art produced during this period. The

TIME LINE

The TIME LINE contains information on all the art concepts taught in Drawing Insight, *Book One and Book Two. The concepts have been organized in horizontal rows (colored bars) and are labeled on the first panel. Text identifying a specific concept is aligned on the appropriate colored bar. Pictures relating to the text are included in the white box containing the text.*

OBJECTIVE

The basic purpose of the course is to help students learn to **draw.** *In this lesson a major object is to help students become more aware of how the art concepts have previously been used by artists. When students are expected to use this concept in an imaginative or creative way, it can be helpful for them to have some knowledge of how artists have used it in the past. This helps students to avoid the problem of re-inventing the wheel and improves the possibility that their artistic inventions will be truly unique.*

modern world has presented us with diverse ways of manipulating space in the picture plane. Space has been flattened and stretched to infinity in some of the works of the modern world.

One of the problems for an architect was to create a building that would accommodate large numbers of people. It took many centuries to develop the technology and skill necessary to build buildings that would house hundreds of people.

THE ANCIENT WORLD

MINIMAL SPACE · From their drawings, the ancients do not appear concerned with trying to portray any great amount of three-dimensional space. A slight mount of depth is created when one figure overlaps another; however, the depth shown is minimal. Overlapping is common in many ancient artworks but the amount of space created is very shallow.

EGYPTIAN \ FLAT · Many Egyptian pictures show flat shapes of figures on a flat background. Some overlapping occurs, but the overall feeling is very flat.

GREEK \ SHALLOW DEPTH · By 490 B.C. the Greeks started to create works of art that had a shallow amount of depth. The space in the pictures appear to be more natural than any seen prior to this.

ROMANS \ SHALLOW SPACE · When Mount Vesuvius erupted and covered the city of Pompeii, Italy (A.D. 79), several examples of Roman wall paintings were preserved. From *The Villa of the Mysteries* (c. 50 B.C.) we see that the Romans also overlapped several figures to create some appearance of depth, but again the illusion of dimensional space was very slight. We perceive only a few feet at best. We must remember that even though the pictures were of people and objects, the paintings were for decoration, like many of the examples that have survived from ancient times.

Much of the surviving art of ancient cultures was created either for decorative purposes or for the glorification of the current ruler. Artworks from various cultures show that ancient artists filled the two-dimensional space in the picture in similar ways. Most of them show figures placed side by side filling the picture area. The figures were flat, having little or no dimension, and were placed on a flat background.

EGYPTIAN \ ROWS · Remember much of what we think of as Egyptian pictures is actually their written language (called hieroglyphics). The Egyptians filled the space in these "pictures" much the same way we would use space to write a letter. The space was divided into lines (called registers), and figures were placed on them to stand for words, syllables, or sounds.

PERSIAN \ ROWS · The Persians decorated the Audience Hall of Darius with a series of repeated figures. Some of the figures were similar in appearance, while others had exactly the same shape and pose and were repeated exactly.

GREEK \ UNUSUAL SHAPED SPACES · The Greeks decorated many

MATERIALS
Providing students with a visual of A Historical Look at Space can be managed in several ways:

1. by reproducing enough copies for each student to use during the lesson,

2. by enlarging the illustrations and pasting them on large sheets of poster or illustration board,

3. by drawing them on the chalk board as the percept is discussed,

4. by having the visuals prepared for use with an opaque or overhead projector, or

5. by some other appropriate method to allow everyone to see.

Teachers are encouraged to use large color reproductions that portray the masters work better than those in the Student Material.

utilitarian objects such as pots and plates. They developed great skill in selecting and painting the subject matter to fit inside a given space. Utilizing a given space may have been the first problem that required a people to seriously consider the composition of space.

THE MIDDLE AGES

EUROPE \ 2-D WALL DECORATION · As more and more Christian churches were built after the decline of the Roman Empire (c. A.D. 200), a great need to decorate the inside of the buildings arose. Artists were given the task of creating mosaics or paintings on the inside walls of the churches. A mosaic is a picture made of small pieces of glass glued to a wall. Paintings may have been frescoes (in wet plaster), or they may have been painted with encaustic (wax). Religious figures, symbols, and decorative motifs were used to fill the spaces throughout the church. In some cases mosaics were used to fill the wall space of the entire church. Often artists had to create the pictures on parts of the church that were narrow and curved, including the ceiling. Many of the pictures contained figures that represented important religious individuals, such as the Empress Theodora (seen below). They were arranged in much the same way figures were arranged in the ancient world. The figures were placed side by side in a row with the most important figure in the center.

CHINA and JAPAN \ · The amount of space portrayed in drawings from China and Japan varies. Some pictures, such as landscapes, show a great amount of depth, while others show only figures on a flat background.

MESOAMERICA · Artists from Mesoamerica did not portray much space in their pictures. The illustration below is from the Temple of the Warriors in Chichén Itza (sixth century). The figures are spaced evenly in the picture plane. Some are overlapping slightly, but the overall appearance is essentially flat.

INSTRUCTION

The teacher may want to include additional information that may help students grasp a feeling of the time and have them understand the concept.

JAPAN \ LIMITED SPACE · During this historical period Japanese artists typically portrayed a limited amount of space. This scene shows a group of greedy people chasing a golden bowl. The picture is drawn looking down at the people so as to see only the ground. This viewpoint limits the amount of space in the picture. However, many pictures drawn during this time by Japanese artists created similar scenes where only a shallow amount of depth is portrayed.

EXAMPLES

When they are available, teachers should feel free to use colored prints or slides of the artwork illustrated in the Student Material to help students get a better sense of the actual artwork.

EUROPE \ REALISM HELPED TO CREATE MORE 3-D SPACE · At the beginning of the Middle Ages artists were not able to portray deep three-dimensional space. Many pictures show figures located in the foreground and the middle ground, but the background appears something like a flat wall. The picture above shows only enough space to fit the people and a few objects behind them. By the end of the Middle Ages artists had begun to depict more space in the picture plane. Artists like Giotto (1266—1337) and the Lorenzetti brothers (1319—1348) showed a great interest in space, and many of their pictures portray a considerable amount of space. People and objects have been painted in the foreground and the flat "wall" of the picture plane has the illusion of being pushed back, showing a degree of space never portrayed in paintings before this time.

THE RENAISSANCE

EUROPE \ THE "WINDOW" OF THE WORLD. One of the aims of the Renaissance (c. 1400—1700) was to revive the thinking and art of the Greeks. Writers during the Renaissance wanted to speak with the eloquence and precision that they thought existed with the Greeks. Physicians admired the anatomical books of the ancients, some of which were more accurate than those of the Middle Ages. However, they found some of the texts to be incorrect when they compared the information against what they saw with their own eyes. The people during the Renaissance began to rely on the evidence they gained by firsthand observation. Artists also began to look at and understand what they saw in nature. Because of this new attitude, desire, and confidence, the artists were able to paint pictures that showed a great amount of three-dimensional space. The picture plane became a "window" to the world. The ability to portray deep or complete space was developed during the Renaissance. Masaccio (1401—1428) was one of the first artists to achieve an appearance of deep space. Artists had learned to draw objects that appear three-dimensional. With the invention of linear perspective, space could be drawn to appear dimensional (with mathematical precision) just the same as with solid forms.

A particular type of composition emerged in the fourteenth century portraying only the space of a room. Rooms and room-sized space will take on a special meaning in the history of art and will occur frequently from this time on. In the modern era, artists will take this idea and use it for abstract purposes. See Pablo Picasso's *Three Musicians.*

EUROPE \ COMPLETE DEPTH · By the year 1485, artists could create the illusion of complete depth and space from the foreground to the horizon. The flat "wall" behind figures and buildings in the art of the Middle Ages had finally disappeared. The picture plane had truly become an illusion of a window looking out toward the vast horizon as far as the eye could see.

EUROPE \ UNLIMITED SPACE · Toward the end of the Renaissance (during the Baroque period 1600—1700) artists were able to create the illusion of unlimited space. Many paintings on the ceilings of churches had the appearance of unlimited space. Figures and animals in such pictures seem to fly upward toward heaven.

PERSIAN · The shapes of animals are stylized yet accurately drawn. Though the animals overlap, the picture does not create a great illusion of depth. The work appears to be essentially for decoration. Background mountains and trees give the picture a slight appearance of space and depth.

THE MODERN WORLD

EUROPE \ BACK TO FLAT · The Renaissance idea of the picture plane as a window to the world changed during the modern world. An artist named Edouard Manet (1832—1883) redefined the idea of space in the picture plane and reminded other artists (and the public) that a canvas is a flat surface and a painting is made of colored shapes or patches. The three examples below represent the reduction of depth in the picture plane that occurred during the modern world.

EUROPE \ THE "FIELD" PAINTING · Artists such as Camille Pissaro (1830—1903) and Claude Monet (1840—1926) introduced a new kind of painting during the modern world called the field painting. A field painting is a landscape painting that shows only the ground and none of the sky. In Monet's painting the "field" is his lily pond.

EUROPE \ FLAT SPACE · Many artists during the modern world chose to work with flat shapes on a flat picture plane. They reduced the number of conceptual elements to the most primary and essential ones. With these elements they were free to explore other possibilities of composition and expression. The picture below is an example of one artist's use of flat shapes and flat space.

INDIA · Many drawings from India show that artists were able to portray a great amount of space in the picture plane. The illustration at the right shows a portion of Krishna and Radha in a Pavilion (1760). Trees can be seen beyond the pavilion and clouds can be seen in the sky.

EUROPE \ SPACE "UP FRONT" · One of the landmarks in the use of space was created by Pablo Picasso (1881—1973) and Georges Braque (1882—1963). The creation of the collage cubism style began using a different type of space never seen before in art—the space in front of the picture plane.

UNITED STATES \ CELLS OF SPACE · Joseph Stella (1880—1946) created the idea of cells of space in paintings such as *The Brooklyn Bridge*. Some of the cells (or pockets) appear to open up shallow spaces, while others open up to the illusion of infinite space.

EUROPE \ WARPED SPACE · The Surrealists such as Giorgio de Chirico (1888—1978) created the illusion of space being warped.

GUIDED PRACTICE

Consider some of the Guided Practice Activities to help students develop a better understanding of the concept.

1. Have students complete the Guided Practice Sheet (Student Material \ Unit 2 \ Lesson 3 \ Guided Practice \ A HISTORICAL LOOK AT SPACE).
2. Have students select a kind of space, repetition, or overlapping from illustrations in magazines, on clothing, in buildings, etc., and trace its origin to the correct major division of time. Have students try to identify which artist was responsible for its creation. Have them identify other art periods in which it was used.
3. Have students select a culture or art period (i.e., Egyptian, Baroque) and explain how the culture's values, pressures, forces, and needs affected the use of space that it produced in its artwork. How did trade, war, the government, and social patterns affect the space that the culture used in its artwork?

TIME LINE ACTIVITIES

The TIME LINE activities are intended to help students become more familiar with the characteristics of drawings and paintings produced during the four major divisions in history. They are also intended to have them get a general idea of important events and people who made specific contributions during each period in history.

ANSWERS TO GUIDED PRACTICE SHEET:
B, A, C, C,
A, B, A, C,
B, A, B.

GUIDED PRACTICE ACTIVITIES

Describe to students how the TIME LINE is organized and where the specific text can be found in order to complete the practice sheet. Have them notice the list of concepts printed on the first panel of the TIME LINE.

INDEPENDENT PRACTICE

Have students consider the following activities to help them understand the concept thoroughly.

1. You are in charge of publishing the Grand European Museum catalogue of the current exhibit of great artworks and masterpieces throughout history. Create a catalogue which includes reproductions of several good examples of artwork from the four major periods of art history. Make your catalogue complete by including such information the name of the artwork, the artists' names, the locations where they were created, and descriptions of how space was used in the work. Also include pictures of the works.

2. You are an art authenticator and there have been several major discoveries during the past year. One find is an ancient temple in what was in the ancient world, Knossos. A second piece is an illuminated manuscript found in an underground vault of a cathedral in Munich, Germany. A third find is an original painting by Hubert or Jan van Eyck. The final artwork is an original work by Pablo Picasso. It was hidden by his second wife and just recently found in her old home in France. You assignment is to verify the authenticity of the four artworks. Show pictures of them and give valid reasons why they are authentic or fakes. Include in your explanation a description of how the artists used space to help prove your case. You may also include a description of how shape has been used to help in the authentication process.

3. Have the students reproduce two or three pictures from each of the four major historical divisions and create a small panorama for each one, depicting the amount of space used in the artwork. The panorama should be three-dimensional. Shoe boxes (or boxes of a similar size) can be used as containers for each of the panoramas. Each panorama should have a varying degree of space.

4. Have the students respond to the following situation: What would have been the difference in the art of the Orient if the Chinese and Japanese artists had invented the idea of deep space similar to what the artists had discovered during the Renaissance? How would their artwork look today? How would it have changed the look of their work during the Middle Ages?

UNIT

3

VALUE

Lesson 1

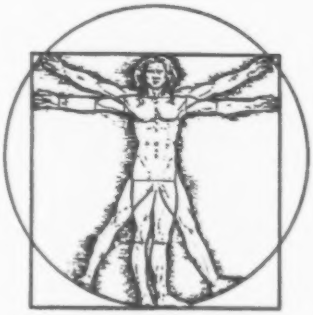
- SENSORY PROPERTIES OF VALUE

Lesson 2

- EXPRESSIVE PROPERTIES OF VALUE

Lesson 3

- A HISTORICAL LOOK AT VALUE



LESSON ONE

SENSORY PROPERTIES OF

VALUE

CONCEPT: All objects in the environment have a specific lightness and darkness. The lightness or darkness of an object is called local value. An object's value can be identified and reproduced in a drawing.

STUDENT MATERIALS
Student materials have been prepared as part of this publication in place of a student text. The teacher is encouraged to reproduce the materials needed to effectively teach the lesson.

NOTE SHEET
A note sheet has been prepared that gives students room for both text and visual notes. This sheet can be used with each lesson. The note sheet is found in Student Materials \ Unit 1 \ Lesson 1.

COLOR REPRODUCTIONS
The teacher may want to display the fine art reproductions in a prominent place in the room so students can examine them during the presentation of the lesson.

Color reproductions are available through the publisher.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIALS

The following are found in the Student Material \ Unit 3 \ Lesson 1:

- Note Sheet
- Sensory properties of Value
- How Masters Used Value
- Guided Practice Sheets

Color Reproductions

Portrait of the Artist's Mother
by James McNeil Whistler

Guernica
by Pablo Picasso

Drawing Paper

Pencil (or other designated drawing material)

Performance Assessment Chart (Appendix A)

See *Art is Elementary*
Level 1, Act. 5; Level 6, Act. 20

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The lesson material contains more information than can be delivered to students at one time. The lesson also contains more suggestions and activities than are possible to present to students in one lesson. This gives the teacher many options and a great deal of flexibility. Teachers should review the suggested lesson plan and present the material that is appropriate for their students.

HANDOUT NOTE SHEET

Provide students with a Note Sheet *and encourage them to take notes during the lesson.*

CONCEPT

State the concept.

All objects in the environment have a specific lightness and darkness. The lightness or darkness of an object is called local value. An object's value can be identified and reproduced in a drawing.

FOCUS

Lead a discussion with students to help them understand the effects of the concept in their lives.

Value can affect us and can be used to portray a mood, an idea, or a feeling. Movie directors commonly use value in shows that are intended to scare us. Movies about Dracula, Frankenstein, Satan, witchcraft, and demons typically are more frightening when filmed to portray darkness. Many of these scary figures would not be so terrifying if we saw them at noonday. In many cases, dark values have become synonymous with evil and wickedness.

OBJECTIVE

State the objective.

At the end of the lesson, the student will be able to identify variations in lightness and darkness in art prints or in the environment and render a drawing with a wide range of value. Students will be able to accurately evaluate how well they have applied the concept of value in their own work and identify it in the work of others.

HANDOUT SENSORY PROPERTIES OF SPACE

Provide students with a copy of Sensory Properties of Value, or use one of the methods described in the margin, as the percepts are discussed.

OBJECTIVE
The basic purpose of the course is to help students learn to ***draw.*** *In this lesson a major objective is to help students develop their* ***visual perception.*** *As the percepts are discussed, encourage students to observe how these percepts function in the environment.*

MATERIALS
Providing students with visuals of the Sensory Properties can be managed in several ways:

1. by reproducing enough copies for each student to use during the lesson,

2. by enlarging the illustrations and pasting them on large sheets of poster or illustration board,

3. by drawing them on the chalk board as the percept is discussed,

4. by having the visuals prepared for use with an opaque or overhead projector, or

5. by some other appropriate method to allow everyone to see.

Teachers are encouraged to use illustrations of their own that portray the percept better than those in the Student Material.

SENSORY PROPERTIES OF VALUE

Explain the concept and percepts to students.

EXPLAIN THE VALUE SCALE

There are a great number of gradations in value that can be seen with our eyes. Variations of value range from white to black with a great number of variations in between. The value scale organizes and separates all values into nine equal steps. The value scale can help facilitate the perception of value. Students can use the value scale to help identify value more exactly in the environment and apply it more accurately in a drawing.

CONCEPT AND PERCEPTS
Both the teacher lesson plan and the Student Material contain the same information explaining the concept and percepts. However, the teacher lesson plans contain additional information (indented and in smaller type) that may help the teacher in presenting the percepts to students and the Student Material is illustrated to help them understand the concept more clearly.

The names of the values on the scale are (1) white, (2) high light, (3) light, (4) low light, (5) middle gray, (6) high dark, (7) dark, (8) low dark, and (9) black.

> Middle gray is created by mixing equal amounts of black and white. Light is created by mixing equal amounts of gray and white. Dark is created by mixing equal amounts of black and gray. High light is created by mixing equal amounts of white and light.

DISCUSS THE PERCEPTS THAT DESCRIBE VALUE

A WIDE RANGE OF VALUE

1. In art the word *value* means *lightness* or *darkness*.

In this lesson, value refers to the lightness or darkness that is caused by the pigment of the object. Value portrays the inherent lightness or darkness of an object. Two other factors that affect value changes are (1) light (from a light source) and (2) texture (the reflective surface of the object).

> Unit 8 discusses light and shadow. Unit 12 discusses texture.

2. Value is one of the three characteristics of color. The other two are hue and intensity. Remember, value and color are different! The word *color* refers more to an objects hue--in other words, its redness, blueness, etc. Value refers to a color's darkness or lightness--such as dark red or light red.

PERCEPTS
All of the percepts are important for the student's understanding. Each percept can contribute to the student's drawing skill.

Each percept may also be considered in the evaluation process.

> Beginning students seldom perceive value and they seldom draw with value. We tend to think of drawing as restricted to line and we are unfamiliar with value and how to use it. Value has power. Drawings with value can be rich and moving. To draw all pictures in line only is a regrettable limitation. With proper instruction students can understand

value and use it to record objects accurately and to create interest and depth in their artwork.

3. We perceive a wide range of values in nature. Everything has a value that is somewhere on the continuum from white to black. This continuum of value can be thought of in terms of a value scale like the one on the first page. It can also be thought of in terms of a percentage ranging from white being 0%, gray being 50%, and black being 100%.

The printer's terminology can help students understand the range of value. Understanding that value ranges from white to black with at least a hundred variations in between can be an eye-opener for students.

LOCAL VALUE

4. Each object has its own value. This inherent value is called *local value* or *local tone.* All objects in nature have pigments that determine their value. Notice the illustration below, some objects are light in value, some are middle in value, and some are dark in value.

Learning to record an object's inherent value is the basic skill in value drawing. Recording an object's local value is different from using value to render the effect light has on objects. Without an understanding of local value, a beginning student regards variations in value as being due to the effects of light falling on objects, and they may disregard the object's inherent value. When this occurs, the drawing may suffer.

Texture may also confuse the beginner. Reflections on shiny surfaces can present values that are not understood. Learning to see and record local value accurately builds a base that strengthens all further uses of value.

LOCAL VALUES--EVEN VALUES

5. Local values tend to be *even* values. Almost all objects have variations of value within their shape; however, these values tend to be more alike than different.

VARIATIONS WITHIN OBJECTS

6. Slight variations of value tend to occur within an object's shape. The local value of an object is seldom completely flat with absolutely no variations at all.

7. When variations of value occur on the inside of a shape the local value tends to determine the range and strength of contrast. For example, if the local value of an object is dark, the variations of

value within it will be near dark; if the object is light, the variations of value within it will be near light, etc.

Students should not be confused when they see such things as printed patterns on clothing, lettering on surfaces, and the effects of light on objects, all of which tend to create high contrasts that camouflage the local value of the object. The important thing is to record all values as accurately as possible.

VALUE CONTRASTS

8. Objects are recognizable from one another because they contrast in value. When the contrast between objects is great, they are highly visible; when their contrast is minimal, they can go unnoticed. A drawing should record accurately record the contrast from one object to another.

> When objects do not have sufficient contrast we tend to outline them to insure their visibility. Remember, dark outlines do not exist around objects in nature. Lines are often used to represent where a contrast occurs--usually at the edges of objects; however, value is needed to create a true contrast. It can be a good idea to encourage students to use strong, solid value contrasts to make objects clearly visible. Almost everything we regard as a line in nature is actually a thin, solid object such as a wire, pole, branch, string, thread, or a thin depression such as a wrinkle, crack, or fissure.

ALTERNATING VALUES

9. Nature tends to alternate values to insure the visibility of objects. Dark areas are separated by lighter values and conversely, lighter areas are separated by darker values. Gray values are separated by either lighter or darker values. This alternating of values occurs both vertically and horizontally in the picture plane.

OBJECTS HAVING SIMILAR VALUES

10. When objects having similar values overlap each other, value changes can occur at the edges between the objects. Typically the value contrast is "sharp" (darker and with a crisp edge) at the edge of the object and gradually gets "softer" (lighter with a softer edge) away from the object.

PLANE CHANGE / VALUE CHANGE

11. When a plane changes direction the value also changes.

When objects change direction abruptly at such places as corners or edges the value change is also abrupt (sharp). When curved planes change direction the value will also change. The value changes will be gradual (soft).

VALUES INFLUENCE EACH OTHER

12. Values influence each other. When a dark shape lies next to a light shape, the light edge will appear lighter and the dark edge will appear darker. Rendering the appropriate contrast on edges where planes meet can help give depth to the picture and make it appear natural. Without this contrast at edges, the depth in a drawing may appear "washed out."

BACKGROUND AFFECTS VALUE

13. The value of an object is influenced by the value of the background. A dark shape in front of a light background will appear *darker*. A light shape in front of a dark background will appear *lighter*. Shapes of similar value tend to blend with one another.

VALUE HELPS CREATE DEPTH

14. Value changes can help give the illusion of depth to a picture. When one object contrasts with another, a sense of depth is created. When great contrast occurs between objects, the illusion of depth in the picture plane is increased. When slight contrast occurs between objects, the illusion of depth in the picture plane is diminished and the picture may appear "flat."

TECHNICAL TIPS

Some technical tips can help a student use value for the first time.

Sharp pencils

Use the tip of a sharp pencil to apply value to the drawing paper. A sharp pencil will be able to fill up the "valleys" of the drawing paper better than a pencil on its side. Even values establish an object's local value better than uneven values.

Fingertips

Pencils are also better fingertips for controlling the value contrasts between objects. Using fingers to blend values tends to limit the range of value in a drawing and can also decrease the contrast where shapes meet.

Layering

Layering the value by overlapping large areas can also make the rendering more even. When only one application of value is placed on the paper, the areas of overlap (where values "bump" into one another) tend to be darker, making the rendering appear uneven.

Close, even strokes and even pressure

Keeping the strokes of the pencil close together and using an even pressure on the pencil can help make the values look even rather than like scribbles.

Value has shape

Shape is usually drawn by using a single line to define the edge of the object. Value has shape; the edge where a value begins and ends also defines a shape. Value tends to dominate over a shape defined by a single line. When value is applied to a drawing, if the value edges do not correspond to the edges of the shape drawn with the pencil, the picture can look unnatural and poorly drawn.

OTHER MASTERS' EXAMPLES
The teacher should feel free to select an artwork by a well-known artist in their own area or region or a quality artwork that represents local values and influences.

HANDOUT HOW MASTERS USED VALUE

Provide students with a copy of How Masters Used Value. *This sheet provides a black and white reproduction of the Masters' Examples when color reproductions are not available. Have students refer to this sheet during the lesson. The sheet also contains enrichment material that can give students insight into the artists, their background, and the culture in which the art was produced.*

GUIDED PRACTICE
The Guided Practice activities can help the teacher identify students who are having difficulty understand the concept.

The teacher may find it helpful to use some of these activities within the lesson to give it interest and variety.

HOW MASTERS USED VALUE

Discuss how masters used value.

Have the student examine *Arrangement in Black and Gray: The Artist's Mother* and *Guernica*. Have them notice how the two masters used local value. Whistler has painted essentially four values in the picture; each area—wall, dress, curtain, and picture—is a solid value. Picasso has used mainly three to four values in his painting—a light, middle, and dark value. Have students notice that each artist used a solid value (local value) to fill the shapes in their pictures. Both artists have used a wide range of value from light to dark. Have students look at an edge where two values meet. Examine the definite contrast of values between shapes in both artists' examples.

MONITOR STUDENTS' UNDERSTANDING

The teacher should monitor how well each member of the class is understanding the concept. Continually asking questions and observing responses during the lesson can help the teacher monitor comprehension. It may be necessary to re-teach the concept, using different teaching methods and styles, to those who have difficulty grasping it.

GUIDED PRACTICE ACTIVITIES

Consider one or more of the following Guided Practice activities in order to assist students to develop a better understanding of the concept:

1. Have students recite the names of the values on the value scale. Some may recite the names from light to dark while others may recite them from dark to light. (Knowledge)
2. Using the value scale on the front of the Student Material, have students identify an object in the classroom or the environment whose value is high light, one that is light, one that is low light, etc. Have students continue until an object having each value has been identified. (Comprehension)

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3. Have students examine the local value of several common objects in the classroom (or the environment) and notice the degree of value changes within the object. Have students use the value chart to help in this activity. (Application)

4. Have students use the value scale and compare five to ten different kinds of wood to determine how similar and different they are in value. (Analysis)

5. Have students collect or locate several white objects, such as a white sheet of paper, a white wall, a white handkerchief, a white automobile, a white ceiling, a white cloud, etc. Have the students determine if the values of the white objects are the same because all three objects are the same. If they are not the same in value, what kinds of differences are visible? (Analysis)

6. Have students crumple a black piece of construction paper (or a similar paper) and examine the values they see. Are all of the values black? Have students determine how much lighter the lightest value is from the darkest value. (Analysis)

GUIDED PRACTICE SHEETS

Consider having students complete one or more Guided Practice Sheets *in order for them to develop skill and display an understanding of the concept.*

HANDOUT GUIDED PRACTICE SHEETS

Provide the students with a copy of the Guided Practice Sheets.

The practice sheets instruct students to:

1. Render a value scale from black to white.

2. Use local values to objects and control contrast in the picture.

INDEPENDENT PRACTICE

Have students complete a drawing of real objects that shows an understanding of the concept.

HANDOUT MATERIALS

Provide students with the drawing paper and other material for them to complete the independent practice drawing assignment.

Have students complete a drawing of real objects that shows an understanding of the concept. This drawing should be handed in to the teacher as the primary basis for the students' grades. Up to this point the teacher has given specific information and set specific guidelines for the students. This is the time for the students to be given freedom to select the subject matter for the drawing, its composition, and the medium for the drawing. Students should be encouraged to use their imagination as they combine the concept of VALUE (with all its percepts) with prior knowledge and practice to create an original drawing.

GUIDED PRACTICE SHEETS
Having students complete one or more of the Guided Practice Sheets can help the teacher detect students who are having difficulty understanding the concept and provide an opportunity for the teacher to review the percepts necessary for each student to comprehend the concept.

MATERIALS AND MEDIA
The teacher may consider:
1. varying the type of drawing media used in each lesson, i.e., pencil, conte' crayon, charcoal pencil, etc.;
2. varying the type of paper, i.e., white drawing paper, colored paper, textured paper, etc.; and
3. varying the size of paper.

DIVERGENT WARM-UPS

The following are divergent suggestions that can be helpful in stimulating the students' imagination for the independent practice assignment. Have students:

DIVERGENT THINKING
The divergent suggestions can help students develop higher thinking skills. They provide students with an opportunity to use their imagination and improve their ability to be fluent and flexible in their thinking. The suggestions also provide opportunities for students to synthesize percepts and concepts.

Although the student is neither expected to produce divergently nor be evaluated on his or her creativity at this point in their training, it is important to help students develop their imagination in order for them to be creative in future situations.

1. Show a simple line drawing with three main objects or areas (such as a pot on a table). Have the students imagine the pot being very dark (black), the background being gray, and the table being light. Then have them imagine a white pot, a gray table, and a black wall. Then have them imagine a gray pot, a white background, and a black table. (Imagination/Visualization)
2. Consider a landscape and imagine the values being rearranged, i.e., the light sky turns dark, the dark trees turn light, the clouds turn black. (Imagination/Visualization)
3. Draw a page full of faces and render them each with a different value. (Fluency)
4. Collect a black-and-white magazine picture. Cut it in half and paste the left half on the left side of a sheet of drawing paper. Have students complete the right half by replicating the values in the opposite side. (Fluency)
5. Select a good black-and-white photograph and reproduce it, but rearrange the values—dark values become light, black values become white, etc. (Flexibility)
6. Draw a picture with a full value range, draw it a second time with a low value range, draw it a third time with a high value range, and then arrange the three drawings into a tryptic. (Fluency)
7. Draw a cartoon picture and render it with a full value range. (Elaboration)
8. Have students render a picture on black paper using a white pencil. (Elaboration)
9. Draw a picture of a city with people on a street and change the values of the buildings and people to create a new value relationship among the objects. (Originality)

PERFORMANCE ASSESSMENT

Explain the Performance Assessment Chart to the students. This chart will be used to help both the student and teacher evaluate the independent practice drawing. (Teacher Material \ Appendix A \ Performance Assessment Chart)

Have students look at the Performance Assessment Chart displayed in the room. Explain to the students that each of the four pictures for VALUE represents a different level of proficiency. Level 1 represents a weak use of the concept while Level 4 represents a strong use of the concept. Discuss the characteristics of each level with the students. (Specific characteristics of value are found in Appendix A \ Performance Assessment \ Proficiency Scale for VALUE.) Call attention to the numbers associated with each level. When students have completed the independent practice assignment have them evaluate their work by comparing their drawing with the examples on the chart and deciding on a number that best represents the proficiency of their work.

Allow students sufficient time to complete the drawing.

Student Evaluation

Once they are finished with the independent practice drawing for this lesson, have each student evaluate his or her drawing by comparing it to the examples on the Performance Assessment Chart.

With approval of the teacher, the students may perform the evaluation alone or together with other students.

The student gives the drawing to the teacher for evaluation.

IMPROVE STUDENT SELF-EVALUATION
The main purpose of the course is to teach students to ***draw.***

Another major objective of the course is to help students learn to evaluate how well they have applied the concept in their own work and to identify it in the work of others.

Pupil self-evaluation is one of the major goals of this publication.

Teacher Evaluation

Evaluate the student's drawing using the Performance Assessment Chart.

Evaluate how well the student has applied the concept by using the Proficiency Scale on the Performance Assessment Chart. Record a number that best describes the quality of the student's work and compares it with the student's evaluation. This provides an opportunity for a one-on-one evaluation with each student. This can be beneficial in teaching students to consider the percepts they have been taught during the lesson. If a one-on-one evaluation is not practical because of class size, the evaluation process still provides students with the opportunity to consider how well they have used the concept in their own work.

Students can benefit great from continually evaluating how well they are using all the concepts considered in the drawing course. It can improve their ability to think and evaluate.

LESSON TWO

EXPRESSIVE PROPERTIES OF
VALUE

CONCEPT: Value has expressive potential and can suggest ideas, moods, and feelings. Understanding the expressive qualities of value can help one to evaluate and interpret works of art.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIAL

The following are found in the Student Material \ Unit 3 \ Lesson 2:

- Note Sheet
- Expressive Properties of Value
- Guided Practice Sheets

Color Reproductions

Portrait of the Artist's Mother
by James McNeil Whistler

Guernica
by Pablo Picasso

Dempsey and Firpo
by George Bellows

Paper and Pencil

HANDOUT MATERIALS

Provide students with a Note Sheet *and encourage them to take notes during the lesson (Student Material \ Unit 1 \ Lessons 1 \ Note Sheet).*

CONCEPT

State the concept.

Value has expressive potential and can suggest ideas, moods, and feelings. Understanding the expressive qualities of value can help one to evaluate and interpret works of art.

FOCUS

Explain that value can have expressive potential.

Value affects our lives. One of the most obvious uses of value is present in the entertainment industry in the form of movies and television shows. Directors commonly use dark values in movies that are intended to scare viewers. In motion pictures about Dracula, Frankenstein, Satan, witchcraft, and demons, the frightening scenes typically occur in the dark—otherwise they may not be so frightening. Many of these scary figures would not be so terrifying if we saw them in broad daylight. In many cases dark values have become synonymous with evil and wickedness.

Value influences our lives in many other situations. It has been discovered that dark boxes appear heavier than boxes with a light value. This has some implications for people in industry. Light values, especially white, appear cleaner and healthier than dark values. If a person wanted a clean, light, and airy appearance in a kitchen, light values would be more appropriate than dark values.

OBJECTIVE

State the objective.

At the end of the lesson a student will be able to use the art criticism process to describe and analyze the contents of a painting.

Part of the objective of this lesson is to help you become visually sensitive to the art elements around us and how they affect us psychologically. We tend to associate emotions, feelings, ideas, and values with such things as shape, value, line, color, and size. Even though you will not be expected to use the expressive properties in your own artwork, you should remember the expressive properties of value in order to use them to help analyze masters' works in future lessons.

HANDOUT EXPRESSIVE PROPERTIES OF VALUE

Provide students with a copy of Expressive Properties of Value, *or use one of the methods described in the margin, as the material is discussed.*

EXPRESSIVE PROPERTIES OF VALUE

Explain how value can express ideas, moods, feelings, and values.

OBJECTIVE

The basic purpose of the course is to help students learn to ***draw.*** *In this lesson a major object is to help students become more aware that elements carry* ***meaning*** *and can be used to communicate ideas or feelings to others.*

Another objective is to help students learn an evaluation process that will enable them to better evaluate their own artwork and the artwork of others.

MATERIALS

Providing students with visual of the Expressive Properties can be managed in several ways:

1. by reproducing enough copies for each student to use during the lesson,

2. by enlarging the illustrations and pasting them on large sheets of poster or illustration board,

3. by drawing them on the chalk board as the percept is discussed,

4. by having the visuals prepared for use with an opaque or overhead projector, or

5. by some other appropriate method to allow everyone to see.

Teachers are encouraged to use illustrations of their own that portray the percept better than those in the Student Material.

POSSIBLE EXAMPLES

A main objective of the course is to help students develop their observation skills. The examples in the lesson are a few of the many examples that an artist may use in an artwork. It is not the intent of the lesson that the expressive examples be all-inclusive. They are only to help students grasp the concept that visual elements can portray ideas and convey meaning.

It may be helpful to know what the word key means in art. Key is a word that simply describes values that are either light, middle, or dark. The value scale can be divided into three main keys: high key, which includes the lightest values (white, high light, and light); middle key, which includes values in the middle of the value scale (low light, middle gray, and high dark); and low key, which includes the darkest values (dark, low dark, and black). The color yellow along with such things as snowflakes, linen cloth, and sandy beaches are light in value and are high in key. The color red along with such things as teak or mahogany wood and green summer leaves are of a middle key. The color violet along with objects such as tar, coal, and new asphalt are in a dark key.

Our experiences in life seldom occur in a vacuum. Many other things are associated with them. When we remember our experiences they are typically associated with things such as people and objects, and visual elements such as shape, space, and value. If you were frightened as a child by someone who jumped out at you unexpectedly some of those "frights" were probably in the dark. The darkness (value) was a significant ingredient in the experience. Darkness and lightness have great expressive potential.

You may not be familiar with how artists use value to help communicate their ideas and feelings. The following examples explain common applications of value are and not intended to be a complete list of its expressive properties. Artists, like poets, are continually finding new ways of using value and expressing ideas. The examples are only a few of many possibilities.

WHITE

· PURITY / White is often used to symbolize cleanliness and purity. Doctors' and nurses' uniforms are often white. When clothes are washed it is to get them clean and white again.

· FRIGHT / The phrase "white as a sheet" refers to being scared or terrified. Light values can be associated with fright, terror, sickness, and death.

· INNOCENCE / Being innocent and guiltless are sometimes associated with light values. Things such as chastity and naivete are also associated with light values.

· TRUCE / A white flag is a symbol of truce, thus white can be used to portray trust, truce, or peace.

GRAY

· FOG / Gray is the color/value of fog. Gray values can suggest the fog, mist, and cloudy weather.

· DEPRESSION / When we say we feel "gray," it refers to our mood. Gray can be associated with being gloomy, depressed, or feeling dull and bored.

BLACK

· EVIL / Black or dark values are typically associated with evil, wickedness, and death. "Black Friday," a black flag, and black-hearted refer to qualities such as disaster, piracy, bad luck, corruption, and wickedness.

· HIGH SOCIETY / Black suits (tuxedos) and black ties are associated with importance, a stately or official event, or formality.

· BLACK-BALLED / A black record, black eye, and a black mark refer to poor behavior, thus dark values can be associated with poor behavior.

· LEGIBILITY / The phrase "put it in black and white" refer to making something legal or valid. Black-and-white values can suggest clarity, plainness, the truth, factual, clear evidence, being distinct, perceivable, noticeable, and being accurate

COMBINATION OF LIGHT, MIDDLE, AND DARK

· LEGIBILITY / Light, middle, and dark values can suggest simplicity, easy to see, obvious, or plain.

· INCOMPLETENESS / Black, white, and gray values can also suggest qualities as being limited, restricted, or incomplete.

GRADED VALUES

· ATMOSPHERE / Graded values can appear like the atmosphere, sky, or sunset.

· TO FADE OUT / Graded values from dark to light can suggest movement, gradual, fading, or slipping.

· SOFTNESS / Gradual values can appear soft, flexible, pliable, faint, or like velvet.

CHECKERBOARD

· A GAME / The games of chess and checkers are played on a checkered board. Many picnic tablecloths have a checkered pattern. A checker pattern can be associated with a game, amusement, diversion, competition, a contest, or a tournament.

· CLASSIC INTERIORS / Some floors are tiled with a checkerboard pattern. They are very striking and can be associated with wealth, affluence, or luxury.

ALTERNATING VALUES

· THE OUT-OF-DOORS / Landscapes typically alternate in value; thus alternating light and dark values can suggest nature, earth, rustic, and wilderness.

NARROW VALUES WITH A SHARP AND GRADED EDGE

· STACCATO MOVEMENT / Graded values that have both a "sharp" and soft edge can suggest movement or activity. When this pattern is repeated in the picture, this staccato pattern can suggest motion, the beat of music, sputtering, a jumpy speed, drumming, or dancing.

LARGE AREAS OF ONE VALUE

· QUIETNESS / Large areas of the same value can suggest quietness, stillness, mute, hush, etc.

· PLAINNESS / They can also appear bare, simple, uncluttered, blank, clear, austere, or plain.

ACCURATE VALUES

· REALISTIC / When a picture is rendered with accurate values it can appear real and natural. It may also appear lifelike, have precision, be photographic, authentic, or exact.

FEW VALUES

· FLATNESS / Pictures with a few values can have qualities that suggest being washed out or flat. They may appear unappealing, simple, minimal, or plain.

CRITICAL ANALYSIS

A critical analysis is a careful analysis. One must be aware of every detail in order to make certain that every clue has been considered. Most students tend to look at art in a passive way. The examples outlined in this lesson demonstrate the level of observation that might be helpful in making a critical analysis.

THE ART CRITICISM PROCESS

Review the critical process and explain the analysis step in the process.

1. DESCRIPTION - Accurately report what you see in the artwork. Describe what is immediately visible in the painting. Take an inventory of what is visually present in the picture. The description should include real and abstract characteristics of the artwork.

2. ANALYSIS - Explain the relationships among the items listed in the description. Explain the organization of things and their behavior in the work. Explain what effect the objects and elements have in the painting.

3. INTERPRETATION - Find the overall meaning of a work, based on the information gathered in the description and analysis stages of the process. Give a possible interpretation of the painting. Explain the theme of the work. Explain what problems the picture tries to solve.

4. JUDGMENT - Make judgments about the work. Rank the quality of the work against other works by the same artist. Compare the quality or importance of the work against works by different artists. Judge the artistic merit of the work.

ANALYSIS

Explain the relationship, organization, and the effect of the objects and elements in the painting.

The second step in the process is to analyze the things identified in step one. The analysis seeks to find relationships among the inventory of things. To analyze a painting's content is to describe how the organization affects the work. The analysis is also to explain how the objects and the abstract qualities behave and affect the work. Analysis is another form of thinking and is different from the kind used in the descriptive process. This kind of thinking can bring additional insight and reveal clues important in the critical process.

Consider each idea or issue described in step one and make a statement that explains its behavior or effect in the picture. Each statement of analysis adds a piece to the puzzle. Some comments may sound slightly interpretive in nature. This is common and acceptable. They do not act as or take the place of the overall interpretation that occurs in the following step. All of the statements in this step will be considered in the interpretation.

The statements should be obvious from observing the picture. Caution students not to make statements that are personal opinion or premature. Lead them to make comments that are accurate and can be agreed upon by the majority of the students. The analysis should include both real objects and the aesthetic qualities.

Have students comment on things that are both obvious and subtle. They should understand that even small or seemingly insignificant things can be important in arriving at a reliable conclusion. Sometimes the most subtle and obscure objects and spaces carry important clues for understanding the work. Have students make sure they do not overlook anything that may be important.

Consider the characteristic of an analytic statement:

- It should be something that most students could agree on.

- It may describe how the organization influences the picture.
- It may explain how an aspect is affecting the work.
- It may explain how something relates to the rest of the picture.

The following examples show how this can be accomplished. The first statement describes something that may be in a painting. The second statement gives a possible analysis.

Description:

I see an elderly woman sitting in a chair.

Possible Analysis:

The woman is the only figure in the picture. This could suggest isolation, solitude, or retirement.

Description:

The woman is sitting in a chair.

She does not appear to move.

She holds a handkerchief in her hands.

Her facial expression does not tell us if she is happy or sad.

Possible analysis:

The attitude, gesture, and lack of expression reminds us of pictures we have seen of old people in rest homes.

Description:

The objects in the picture are seen from the front. We look directly at them, except for the woman, who is seen directly from the side.

There is a slight amount of depth in the picture.

Possible analysis:

This looks like a stage setting where the objects are placed directly in front of the audience. Even the woman appears like a prop placed on a stage.

Description:

The majority of the shapes are simple and are placed in a horizontal and vertical arrangement.

The woman is a complex shape.

She is seen from a side view.

Possible Analysis:

The artist seems to be emphasizing the flatness of shapes rather than a dimensionality of the scene.

ILLUSTRATE/ MODEL THE CONCEPT

Describe the real and abstract characteristics of a work and present a possible analysis.

Examine *Arrangement in Black and Grey: The Artist's Mother* by James Whistler.

DESCRIPTION

People and objects

- I see an elderly woman sitting in a chair.
- She is seen from a side view.

ARTISTS' EXAMPLES

The teacher should feel free to select an artwork by a well-known artist in his or her own region or a quality artwork that represents local cultural values and influences.

DESCRIPTION

Learning to see and describe things accurately is one of the simplest and most important skills we can develop. Teaching students to focus on reporting things accurately without having them include comments that are prejudiced or irrelevant can be challenging. However, continue to guide them into making factual statements without "reading in" things that cannot be substantiated.

- Her attention is not directed toward anyone or anything in the painting.
- She appears not to be interested or thinking about anything.
- She does not appear to move.
- Her facial expression does not tell us if she is happy or sad.
- I see a dark curtain. It has a pattern of lines and dots.
- I see two paintings on the wall (only a part of the frame and matte of a second painting is seen).
- I see the woman is resting her feet on a footstool.
- I see a thick baseboard.
- I see a rug on the floor.
- The woman is dressed in black and holds a handkerchief in her hands.
- The woman is wearing a white bonnet. Her dress has white lace at the sleeves.

Shape

- I see mostly rectangles in this painting.
- The shape of the woman is a complex shape.
- The pictures on the wall are rectangles.
- The curtain is a rectangle.
- Her dress is like a pear-shape. The shape of the woman is like an inferred triangle.

Space

- I see a minimal amount of space. The distance from the viewer and the wall appears to be less than twelve feet.
- There is not a great deal of repetition of objects in the painting. Repetition occurs mostly as patterns, i.e., the curtain and the lace in the bonnet and handkerchief.
- The scene appears to have a normal degree or amount of overlapping. The woman overlaps the wall. The woman and the curtain appears to overlap the baseboard. The pictures and the curtain are in front of the wall but they do not add to the appearance of depth in the painting.
- The objects are modeled to appear natural and three-dimensional, yet the dress of the mother appears to be flat, non-dimensional.

Value

- The painting has been painted in essentially a light, a middle, and a dark value.
- Each object in the painting has a different value. The wall is a different value than the dress; the woman's face is a different value from the wall and dress; the curtain is a different value from the wall and floor, etc. Each area is relatively solid and even.

ANALYSIS

People and objects

- The woman is the only figure in the picture. This suggests a feeling of solitude or isolation.
- The way the woman is sitting in the chair with the blank look on her face reminds us of the older people we see at rest homes.
- This looks like a stage setting where the objects are placed directly in front

of the audience. Even the woman looks like a prop placed on a stage.

Shape

- The rectangles have the feeling of architecture or inanimate objects.
- The shapes are arranged horizontally and vertically except for the woman.
- The shape of the woman, the curtain, the pictures, and the wall are all seen from either a side view or a front view. This suggests that the woman could be merely another part of the furniture in the room—like a picture or a curtain on the wall.

•

Value

- Most paintings are colorful. It is unusual for a painting to be executed mostly in values. This tips us off that something different is being presented to us.
- The lack of color makes the way the composition is arranged appear more important than the woman or the other objects in the painting.
- The contrast of dark values, grays, and white accents gives the painting a staccato appearance. It is visually dramatic.

Space

- The slight amount of space in the picture makes the room look shallow. The floor shapes look as flat as the shapes on the wall. The three-dimensionality of the room is diminished and the two-dimensionality of the shapes is emphasized.

- The following comments may not be appropriate explanations of the relationships within the picture:
- That woman is the only thing in the room—she looks lonely.
- Because the woman is the only thing in the picture makes her look as if she is posing for a picture.
- Whistler painted in black, white, and gray because he didn't have any other colors.
- The three values make the picture look washed out and boring.
- Using only three or four values make the picture ugly.
- Placing people in front of a wall is the way portraits are usually taken.
- Seeing the front of the curtains and the pictures and the side of the woman makes her look opposite.
- All of the things in the picture—the pictures, curtain, and the woman look old and worn out.
- The black-and-white values make the picture look like a black-and-white photograph.

INTERPRETATION

The interpretation is a summary of all the ideas and thoughts made in the critical process. The statement should explain the meaning of the picture.

Possible interpretation

I see a lone, elderly woman sitting in a chair. She is seen from the side as if we are quiet pedestrians viewing a set-up in the window of a clothing/department store. She is on display. Only a few of her "comforts"--chair, rug, pictures--are present with her in her

INTERPRETATION

Some students may argue that an interpretation of a painting is one's own opinion and it can mean various things to different people. Some may say that it is impossible to come to a conclusion everyone would agree on. An opinion is a strongly held belief or conclusion which is not substantiated by positive proof. One's own opinion may be accompanied by strong emotions. One purpose of the critical process is to develop skills necessary for a valid judgment. A judgment is still an opinion, but it is based on reasoning and evaluation rather than emotion or will.

Practicing the critical process will take time to learn to do well. Learning the steps in the process one at a time can make it easier. Students should remember the expressive properties of shape, space, and value in order for them to apply them in future lessons.

shallow room. She is motionless. The pictures of aged people in rest homes come to mind as we contemplate what she is doing and what she may be thinking.

The artist's original name for the picture, Arrangement in Black and Grey: The Artist's Mother tells us that Whistler may have been more concerned with the composition than actually portraying a likeness of his mother. We are confident that this is the way she actually looked. Before the time of Whistler, art history had been full of paintings that portrayed the world with photographic accuracy. Some paintings were able to actually "out-record" the camera. In this picture Whistler has set out to redefine the function of the picture plane as did many other artists at this time in history. He began to flatten the space in the picture plane. A startling turn of events considering how long it took artists in history to develop the ability to create the illusion of a great amount of depth in the picture plane. Many people at his time believed that one of the functions of art was to portray nature with a great amount of space. Whistler has reduced the depth in his picture to about six feet. This picture represented a new and revolutionary idea which helped in eventually reducing the picture plane to complete flatness.

GUIDED PRACTICE

Units 1 and 2 \ Lesson 2 will have students practice describing the contents of an artwork.

Units 3 and 4 \ Lesson 2 will have students practice the first two steps in the critical process (description and analysis).

Units 5 and 6 \ Lesson 2 will have students practice the first three steps in the process (all except judgment).

Units 7 and 8 will have students practice the entire critical process.

GUIDED PRACTICE

Criticism

Have students practice the critical process.

1. Have students examine *Guernica* by Pablo Picasso and describe both its contents and how the contents affect the picture. Encourage the students to be as complete as possible. (Student Material \ Unit 3 \ Lesson 2 \ Guided Practice Sheet · CRITICISM \ EXPRESSIVE PROPERTIES OF VALUE.)

2. Class activity. Have students examine *Guernica* by Pablo Picasso and describe both its contents and how the contents affect the picture. Begin at one point in the room and have each student mention something in the painting. Make sure it is an accurate description of the painting's content. Proceed through all the students, giving each a chance to respond. Once a student has mentioned something, it cannot be mentioned again unless the student expands on the description. Next, have students analyze the picture by explaining how the contents affect the picture. Give all the students an opportunity to respond. Be sure that the analysis is complete. (Student Material \ Unit 3 \ Lesson 2 \ Guided Practice Sheet · CRITICISM \ EXPRESSIVE PROPERTIES OF VALUE.)

3. Group activity. Have students examine *Guernica* by Pablo Picasso and describe both its contents and how the contents affect the picture. Students may be divided into groups, with four to six people to a group. Provide an Art Criticism Practice Sheet to each group and have the students fill out the sheet by describing and analyzing the artwork. When they are finished have one student be the spokesperson for the group and read the statements. (Student Material \ Unit 3 \ Lesson 2 \ Guided Practice Sheet · CRITICISM \ EXPRESSIVE PROPERTIES OF VALUE.)

INDEPENDENT PRACTICE

Criticism

Have students practice the critical process on their own.

1. Have students examine *Dempsey and Firpo* by George Bellows or another painting by a master and, on their own, describe the contents of the picture (people and objects, shape, space, repetition, overlapping, and value) and analyze how these elements affect the painting.

2. Have students examine one of their own drawings or paintings and describe the use of shape, space, and value in conveying or expressing an idea, a mood, or a feeling. Have them consider how they might use the concepts to better express a message in future pictures.

GUIDED PRACTICE

Aesthetics

Have students practice engaging in aesthetic dialogue.

1. Have students fill out the Guided Practice Sheet (Student Material \ Unit 3 \ Lesson 2 · AESTHETICS \ EXPRESSIVE PROPERTIES OF VALUE). The practice sheet asks students to select one of two pictures that best portrays a given quality or characteristic and give an explanation for their choice.

2. Have students select one of the masters' examples displayed in the room and discuss how the artist's use of value has affected the work's appeal.

3. Have students discuss how an artwork could be improved if the choice of value was different.

4. Have students discuss how the use of value affects the message of the work.

5. Have students discuss how the message could be affected by altering the kinds of value used in the picture.

6. Have students discuss the importance of the work in relation to human values.

INDEPENDENT PRACTICE

Aesthetics

Have students practice aesthetic dialogue activities on their own.

1. Have students visit an art gallery and examine several paintings. Have them explain how value affects them in each of the pieces they select.

2. Have students examine other paintings and explain how the values could be changed to improve or change the message of the work.

3. Have students visit a furniture store and analyze how value is used in the selection of furniture. Have them notice if more light, middle, or dark values are used for furniture. Have them explain how this affects the mood or feeling in a home.

4. Have students visit a grocery store and analyze how values are used in the selling of grocery products. Have them explain how value is used to create a mood or feeling in the store. Have them explain which displays/products had the greatest effect on them.

LESSON THREE

A HISTORICAL LOOK AT

VALUE

CONCEPT: Each art period used value in its unique way. How value is used in an artwork can help to identify a specific culture or period of time.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIALS

The following are found in the Student Materials \ Unit 3 \ Lesson 3:

- Note sheet
- A Historical Look at Value
- Guided Practice Sheets

TIME LINE
(Appendix C)

Pencil

TIME LINE
The TIME LINE contains information on all the art concepts taught in Drawing Insight, *Book One and Book Two. The concepts have been organized in horizontal rows (colored bars) and are labeled on the first panel. Text identifying a specific concept is aligned on the appropriate colored bar. Pictures relating to the text are included in the white box containing the text.*

SHOREWOOD PRINTS
The actual reproductions of artwork is courtesy of Shorewood Fine Art Reproductions, Inc. Using colored reproductions of actual artwork can enhance the presentation of the lesson.

COLOR REPRODUCTIONS of Shorewood prints are available from the publisher.

HANDOUT MATERIALS

Provide students with a Note Sheet *and encourage them to take notes during the lesson (Student Material \ Unit 1 \ Lesson 1).*

CONCEPT

State the concept.

Each art period used value in its unique way. How value is used in an art work can help to identify a specific culture or period of time.

FOCUS

Lead a discussion with the students to help them understand that the concept was used differently throughout history.

Explain to students that by understanding how value has been used by people in different periods of history the students can come to appreciate the use of value in their own work and in the work of others. Students should understand that knowledge takes time to accumulate. Not every culture used value in the same way; each period of history used it to fulfill their individual needs. With an understanding of value, students can begin to perceive their own environment on a much more sensitive level. They can appreciate works of the masters, and they will be able to apply value in their own work in a more thoughtful and creative way.

OBJECTIVE

State the objective.

At the end of the lesson each student will be able to identify the basic and most distinguishable characteristics of how value was used during the major divisions of history.

HANDOUT A HISTORICAL LOOK AT VALUE

Provide students with a copy of A Historical Look at Value, *or use one of the methods described in the margin, as the material is discussed.*

A HISTORICAL LOOK AT VALUE

Discuss how the concept has changed throughout history. Use the Historical Look at Concept plus the Time Line during the presentation of the lesson.

The use of value has been an important aspect in the history of art. Value has been used to give interest, contrast, and depth to drawings and paintings. The skillful use of value to create the illusion of form and dimension has not been known throughout recorded time. Value has been used in some way in each of the major time periods.

OBJECTIVE

The basic purpose of the course is to help students learn to ***draw.*** *In this lesson a major object is to help students become more aware of how the art concepts have previously been used by artists. When students are expected to use this concept in an imaginative or creative way, it can be helpful for them to have some knowledge of how artists have used it in the past. This helps students to avoid the problem of re-inventing the wheel and improves the possibility that their artistic inventions will be truly unique.*

THE ANCIENT WORLD

EXAMPLES
When they are available, teachers should feel free to use colored prints or slides of the artwork illustrated in the Student Material to help students get a better sense of the actual artwork.

EGYPTIAN \ LOCAL VALUES · Pictures painted on burial chambers show that the Egyptians were conscious of value contrasts as well as contrasts of color. The separate parts of figures were painted with flat colors and solid, even values. Little if any variations of values exist within the figures. The Egyptians were not interested in using value to create the illusion of light. This flat use of value was one of the first uses of local value in the ancient world (c. 2000 B.C.). Value contrasts were important to Egyptian artists because they purposely painted men darker in value and women lighter in value—the traditional way of showing men and women. They made a conscious effort to create value contrasts between objects and figures in many artworks.

The Cretans (c. 1500 B.C.) used color and value in a manner similar to the Egyptians. The shapes of the figures were painted with flat colors and even values. Each figure differed in value and each part of the figure contrasted with the shape next to it. This idea of local value seemed to be common among the various cultures of the ancient world. Colors and values were flat with little, if any, variations of value within the figure.

INSTRUCTION
The teacher may want to include additional information that may help students grasp a feeling of the time and have them understand the concept.

DARK OUTLINES · It is typical to see dark outlines around the figures created by artists from the ancient world. Dark lines can be seen around Egyptian, Etruscan, Greek, and Roman figures.

GREEK \ LOCAL VALUE WITH INTERIOR VARIATIONS · Both the Greeks and Romans used local value in their pictures. Examples of Roman mosaics and wall painting show a use of local value with some interior value variations within figures.

ROMAN \ LOCAL VALUE PLUS LIGHT • Roman artists began rendering their figures with a sense of light. They developed the ability to show the effects of light and at the same time maintain the object's local value. In the picture at the right, the figures each have a different local value. In this picture we can see that men were painted darker than women. All the other figures tend to have different local values. Even though there is light shining on the figures their base, or local, value does not change. The Roman's use of light respected the local value of objects. During the Renaissance, when the use of light was "reinvented," color tended to become more important than local value.

THE MIDDLE AGES

EUROPE \ LOCAL VALUE CONTINUES · The use of local value and value variations within objects in mosaics, wall paintings, and illuminated manuscripts is about the same as in the art of the Greeks and Romans. Because of the standardization of subject matter, technique, and the repeated copying of prototypes, value contrasts remained fairly consistent during Medieval times. At the beginning of the Middle Ages, the unskilled Christian artists created artworks with little contrast in value. Many areas in early paintings and mosaics used the same color of paint or glass.

This lack of variation made the pictures appear flat or "bleached out." By the time Constantine became Emperor (fourth century) artists had improved the use value in their artwork. From this time to the end of the Middle Ages, the use of value did not change significantly. Generally, value contrasts improved in the artwork produced during the Middle Ages. By its end, artists had achieved the ability to control value contrasts and create a sense of depth in their pictures.

EUROPE \ VALUE PATTERNS · Toward the end of the Middle Ages (Gothic period), artists began to explore more possibilities of painting and began to mix colors and control values better than in previous periods. Values were recorded more accurately, and a wider range of values appears in paintings. The works of artists such as Giotto (c. 1266-1337), Simone Martini (c. 1285-1344), Duccio (active c. 1278-1319), and the Lorenzetti brothers (active 1319-1348) show an improved used of value. These artists tended to be more concerned with how light affected the objects. These artists became the forerunners to the artists of the Renaissance.

MESOAMERICA \ DARK OUTLINES and FLAT VALUES · Mayan artists also drew dark outlines to define their figures. Variations inside of these shapes were essentially flat with no rendering to show form or the effect of light. This traditional use of local value is similar to the use of value by Eskimo and American Indians. Sand (dry) paintings by American Indians show flat values and little reliance upon a dark line around their figures. Some figures may be outlined with either a light line or a dark line then filled with a different value.

THE RENAISSANCE

EUROPE \ CHIAROSCURO · Artists during the Renaissance were also fascinated with how value could represent the effects of light on objects. The work by artists such as Giotto (c. 1266-1337) and Masaccio (1401-1428) helped continue this interest in chiaroscuro, the Italian word for "light and dark." As a result, artists gradually began to use value to represent nature accurately. Throughout the Renaissance, artists used value to show exact value changes, and their pictures contain a wide range of value. However, with artists focusing their attention on chiaroscuro, the idea of local value seems to have faded. When value changes appear in pictures, they seem to be the result of color changes rather than a conscious control of value. Leonardo da Vinci (1452-1519), one of the greatest artist of the Renaissance, introduced a sensitive use of value to create a very convincing appearance of form. Da Vinci used chiaroscuro in ways that were amazing to the people in his time. He developed uses of value that broadened the possibilities for artists from his time to the present.

EUROPE \ SFUMATO · In the *Mona Lisa,* Da Vinci used glazes to make parts of the subject appear veiled in a fine haze, called sfumato. Leonardo (1452-1519) and Correggio (c. 1489-1534) are two artists who used sfumato successfully. This use of subtle value changes, is more apparent in Leonardo's work than in any previous artist's work during the Renaissance.

CHINA and JAPAN \ DARK LINES and FLAT VALUES · many of the Oriental drawings are line drawings painted with a brush and have no other values added. Lighter values of ink are sometimes used around shapes to suggest a slight amount of depth in the picture. Aerial perspective is also suggested by lightening the value of the ink in the drawing. When shapes are filled with a value, they tend to be flat with a slight amount of value change to show dimension.

EUROPE \ DRAMATIC USE OF VALUE · Toward the end of the Renaissance--during the Baroque period (c. 1600-1700)—value contrasts become more extreme and dramatic. Artists such as Caravaggio (c. 1571-1610), Rembrandt (1606-1669), Gentileschi (1593-1653), and Velazquez (1599-1660) were some of the masters who used value dramatically.

THE MODERN WORLD

EUROPE and UNITED STATES \ A RETURN TO LOCAL VALUE • As artists began to reduce the space in their pictures, they also began to reduce the effects of light and paint only the object's local value. This is the first interest in local value since its use in the ancient world. Artists such as Edouard Manet (1832-1883), James Whistler (1834-1903), and Henri Rousseau (1844-1910) were some of the first modern artists to rekindle an interest in the use of local value.

UNITED STATES \ SIMPLIFICATION · One of the developments in the modern world is a simplification of value. Local value has been explored and used more in the twentieth century than in the previous 2,000 years. The last conscious effort to utilize local value was in the ancient world. The illustrations below show several works in which local value is a dominant part of the work.

EUROPE and UNITED STATES \ PATTERNS · Another aspect of the art of the modern world is the simplification of values in the picture plane and the exploration of the black-and-white design or pattern in the picture plane. The illustrations below show examples of artworks in which simplification and pattern are important aspects.

INDIA \ FLAT VALUES · Shapes in drawings from India are typically outlined with a dark line, and the figures are filled with a solid value. This use of local value is common among the artwork of the region. Most shapes have a flat value and have no modeling of light and shadow. Some objects contrast greatly with surrounding values while others have only a slight contrast. The value (and color) contrasts are so well controlled that this play of subtle and stark contrast is one of the hallmarks of Indian art.

JAPAN \ LOCAL VALUES · Japanese artists are famous for their wood-block prints. Many of the prints created during the eighteenth and nineteenth centuries were pictures of figures and objects filled with a flat color and value.

GUIDED PRACTICE

Consider some of the Guided Practice Activities to help students develop a better understanding of the concept.

1. Have the students complete the Guided Practice Sheet. (See Student Material \ Unit 3 \ Lesson 3 \ Guided Practice \ A HISTORICAL LOOK AT VALUE.)

2. Have students select a value combination from illustrations in magazines, on clothing, in buildings, etc., and trace its origin to the correct major division of time. Have students try to identify which artist was responsible for its creation. Identify other art periods in which it was used.

3. Select a culture or art period (i.e., Egyptian, Baroque) and explain how the culture's values, pressures, forces, and needs affected the use of value that it produced in its artwork. How did trade, war, the government, and social patterns affect the value that the culture used in its artwork?

INDEPENDENT PRACTICE

Have students consider the following activities to help them understand the concept thoroughly.

1. Have the students respond to the following situation: What would have been the difference in the history of art if the use of value had begun 700 years earlier than the Renaissance, during the Middle Ages? Have the students explain how it would have changed the look of art during the Renaissance and the modern world. Have the students draw a picture of how they think the art would have looked during the Middle Ages, the Renaissance, and the modern world.

2. What if the discovery of chiaroscuro had not happened during the Renaissance? Have students respond to this situation and draw a few facsimiles of artworks to represent their viewpoint of how the art following this time would have been different. Be sure they concentrate on the use of value. (They may also want to also include statements about shape and space.) Have them include one work each from the Renaissance, Baroque, Neoclassic, Romantic, Impressionist, Cubist, Abstract Expressionist, and Pop art periods.

3. You are a modern artist who is interested in "repainting history." That is, you redo one painting in the style of another. This month you have been interested in the use of value and have decided to a.) redo *St. Matthew* in the style of Picasso, b.) redo *The Adoration of the Shepherds* in the style of the ancient Minoans, c.) redo an Audrey Flack or Richard Estes (super realists) picture in the style of an illuminated manuscript or a stained glass window, and finally d.) redo an Egyptian tomb painting in the style of a Renaissance master such as Da Vinci, Michelangelo, or Raphael. Have the students draw the pictures and describe how value would have been used in each of the examples.

4. Have the students create a metamorphosis drawing to show how value changed during the four major divisions of history. It should include an artwork from each of the four major historical divisions. Give the students a long strip of butcher paper or have them tape several sheets of drawing paper together long enough to create their picture. Have them concentrate on the use of value in their artwork.

TIME LINE ACTIVITIES

*The **TIME LINE** activities are intended to help students become more familiar with the characteristics of drawings and paintings produced during the four major divisions in history. They are also intended to have them get a general idea of important events and people who made specific contributions during each period in history.*

ANSWERS TO GUIDED PRACTICE SHEET:

After, After, Before, After, Before, After, After, Before, After, After, After, After.

GUIDED PRACTICE ACTIVITIES

*Describe to students how the **TIME LINE** is organized and where the specific text can be found in order to complete the practice sheet. Have them notice the list of concepts printed on the first panel of the **TIME LINE**.*

UNIT

4

SIZE and PROPORTION

Lesson 1

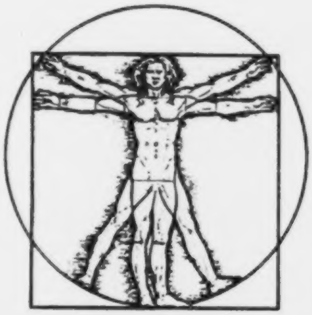
- **SENSORY PROPERTIES OF SIZE AND PROPORTION**

Lesson 2

- **EXPRESSIVE PROPERTIES OF SIZE AND PROPORTION**

Lesson 3

- **A HISTORICAL LOOK AT SIZE AND PROPORTION**



LESSON ONE

SENSORY PROPERTIES OF

SIZE and PROPORTION

CONCEPT: People and objects vary in size and have a natural size relationship to one another. Learning to accurately see the size of shapes and their parts can improve a student's ability to draw objects with correct scale and proportion.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIALS

The following are found in the Student Material \ Unit 4 \ Lesson 1:

- Note Sheet
- Sensory Properties of Size and Proportion
- How Masters Used Size and Proportion
- Guided Practice Sheets

Color Reproductions

Venice by Canaletto

Mother's Helper by Diego Rivera

Drawing Paper and pencil
(or other designated drawing material)

Performance Assessment Chart
(Appendix A)

See *Art is Elementary* Level 2, Activity 4

STUDENT MATERIALS
Student Materials have been prepared as part of this publication in place of a student text. The teacher is encouraged to reproduce the materials needed to effectively teach the lesson.

NOTE SHEET
A note sheet has been prepared that gives students room for both text and visual notes. This sheet can be used with each lesson. The note sheet is found in Student Material \ Unit 1 \ Lesson 1.

COLOR REPRODUCTIONS
The teacher may want to display the fine art reproductions in a prominent place in the room so students can examine them during the presentation of the lesson.

Color reproductions are available through the publisher.

BEST COPY AVAILABLE

The lesson material contains more information than can be delivered to students at one time. The lesson also contains more suggestions and activities than are possible to present to students in one lesson. This gives the teacher many options and a great deal of flexibility. Teachers should review the suggested lesson plan and present the material that is appropriate for their students.

HANDOUT NOTE SHEET

Provide students with a Note Sheet *and encourage them to take notes during the lesson.*

CONCEPT

State the concept.

People and objects vary in size and have a natural size relationship to one another. Learning to accurately see the size of shapes and their parts can improve a student's ability to draw objects with correct scale and proportion.

FOCUS

Lead a discussion with students to help them understand the effects of the concept in their lives.

The size and proportion of objects has a great effect on our lives. The size and proportion of chairs, stairs, and clothing, to mention only a few, can be the cause of great comfort or great distress. Chairs that are too tall can be very difficult to mount. When a chair is too short or too small, it can be difficult to sit in for long periods of time. Stairs that are too steep can be difficult to climb. Stairs that have short risers and long steps can seem troublesome to climb; they can disrupt our normal walking rhythm. Stairs that have a narrow step with not enough space for our feet to be securely placed can be dangerous to climb. Clothing that is too small is hardly ever worn and is typically discarded or passed down to smaller-sized people.

OBJECTIVE

State the objective.

At the end of the lesson, students will be able to render the correct scale and proportion of common objects and figures. Students will be able to accurately evaluate how well they have applied the concept of size and proportion in their own work and identify it in the work of others.

HANDOUT SENSORY PROPERTIES OF SIZE AND PROPORTION

Provide students with a copy of Sensory Properties of Natural Size, *or use one of the methods described in the margin, as the percepts are discussed.*

OBJECTIVE
The basic purpose of the course is to help students learn to ***draw****. In this lesson a major objective is to help students develop their* ***visual perception.*** *As the percepts are discussed, encourage students to observe how these percepts function in the environment.*

MATERIALS
Providing students with visuals of the Sensory Properties can be managed in several ways:

1. by reproducing enough copies for each student to use during the lesson,

2. by enlarging the illustrations and pasting them on large sheets of poster or illustration board,

3. by drawing them on the chalk board as the percept is discussed,

4. by having the visuals prepared for use with an opaque or overhead projector, or

5. by some other appropriate method to allow everyone to see.

Teachers are encouraged to use illustrations of their own that portray the percept better than those in the Student Material.

CONCEPT AND PERCEPTS
Both the teacher lesson plan and the Student Material contain the same information explaining the concept and percepts. However, the teacher lesson plans contain additional information (indented and in smaller type) that may help the teacher in presenting the percepts to students and the Student Material is illustrated to help them understand the concept more clearly.

SENSORY PROPERTIES OF SIZE AND PROPORTION

Explain the concept and percepts to students.

The Proportion Scale

One side of the scale shows a figure having natural proportions. The opposite side of the scale shows a figure with unnatural proportions.

Discuss the *percepts* that describe size and proportion.

ALL OBJECTS VARY IN SIZE

1. People and objects vary in size. The variety of sizes we see in this world is extraordinary. Yet this variety can go almost unnoticed unless we consciously compare the sizes of objects in our environment.

No two animals, birds, trees, mountains, or clouds are exactly the same size. Recording the size differences of objects accurately is an important part of drawing.

WHAT IS SCALE?

2. The word *scale* is used to describe the size of an object. It is also used to describe objects that are similar in size.

> The illustration in the Student Material shows objects ranging in scale from small to huge. It also shows categories of objects having about the same size.
>
> Actual scales are used to measure things such as weight, distance, or size. A scale on a clock measures time. The scale on a beaker measures volume. A bathroom scale measures weight. The scale on a yardstick measures distance.

3. Unfamiliar objects need a more familiar object next to it in order for its size to be clearly understood.

When an object is isolated from other more familiar objects, it is difficult to determine its size/scale. Showing it with an object of known scale helps determine its size.

PERCEPTS
All of the percepts are important for the student's understanding. Each percept can contribute to the student's drawing skill.

Each percept may also be considered in the evaluation process.

WHAT IS PROPORTION?

4. *Proportion* is a word that means the *relationship* or *comparison* between two or more sizes. Proportion may be the relationship between two objects or it may be the size relationship between parts of an object.

5. Proportions are sometimes expressed as a *ratio.* A ratio is a set of numbers expressing the relationship of two or more objects. In the illustration on page 4 of the Student Material, the ratio of the two squares is 1:2; this means that the size of the larger shape is two times as big as the size of the smaller shape. It is important to become aware of proportions and size relationships if objects are to be drawn to appear natural and accurate.

THE PROPORTIONS OF SIMPLE OBJECTS

6. Developing the ability to visually judge sizes and their proportions is an important skill required in drawing.

SEEING PROPORTIONS OF COMPLEX OBJECTS

7. Simple proportional relationships, such as height and widtn, can be used to draw compound- and complex-shaped objects. Also judging the size of its parts can help in drawing the object accurately.

USING SIMPLE SHAPES TO ESTABLISH CORRECT PROPORTIONS

8. Using implied shapes can help establish correct proportions.

JUDGING SIMPLE PROPORTIONS

9. Dividing objects into simple divisions such as halves, thirds, and fourths, can be helpful in learning to draw proportions accurately.

With practice it can become easy to see and draw simple proportions such as those illustrated in the Student Material. It is a good idea to notice proportions of objects that are both horizontal and vertical.

USING A "MENTAL RULER" TO COMPARE OBJECTS

10. Using a mental ruler can help make proportional judgements which can result in more accurate proportions.

USING A MENTAL RULER TO COMPARE PARTS OF AN OBJECT

11. A mental ruler can be used to judge the proportions of an object's parts.

NATURE'S GOLDEN RULER--THE GOLDEN MEAN

12. The Greeks first identified the proportions of the *golden section,* which is 1:1.618. They were also the first to identify this proportion was found in many natural objects, including the human figure. Actually, the proportion occurs so frequently in nature that the proportion of the *golden section* has come to represent the epitome of natural proportions. When this proportion is found in nature it is not always exactly 1:1.618; however, it is very close. When proportions approximate the *golden section* (an absolute number) we refer to it as the *golden mean* (a number that is near the *golden*

section but not exactly). The proportions of the *golden mean* fall somewhere between half and two thirds. It simply can be stated as more than half and less than two-thirds. The proportion of the *golden mean* appear natural because they are more like the proportions we find in real life.

USING THE GOLDEN MEAN TO DRAW THE HUMAN FIGURE

12. The proportions of the golden mean are present throughout the human body. Understanding and using the proportions of the golden mean can help you draw figures more accurately.

The proportions of the golden mean occur not only in the head, arm, and hand but also in other parts of the body.

TECHNICAL TIPS

Using a technique like *scaling* can help you portray correct proportions and eliminate the errors of proportion caused by guessing.

Scaling is a simple technique used by many artists that can help determine the correct size and proportion of objects in a drawing. The idea behind scaling is to use something like a pencil or a pen to visually measure an object and compare its measurement with surrounding objects.

Instructions:

1. To scale a subject, hold a pencil vertically in the hand, with the arm outstretched and the elbow "locked." Align the pencil tip with the top of the object that is to be measured (our example is the top of the figure's head).
2. Move your thumb on the pencil until it lines up with the bottom of the object (the bottom of the chin has been used in the illustration in the Student Material).
3. This size can be used as a unit to measure and compare its size with other objects. This method can be an accurate way to establish correct proportions in a drawing.

Using this technique can help determine the size relationships of objects in a drawing and make it appear natural. The more proportions that are checked, the more likely the drawing will be accurate.

HANDOUT HOW MASTERS USED SIZE AND PROPORTION

Provide students with a copy of the How Masters Used Size and Proportion. *This sheet provides a black-and-white reproduction of the Masters' Examples for use when color reproductions are not available. Have students refer to this sheet during the lesson. The sheet also contains enrichment material that can give students insight into the artists, their background, and the culture in which the art was produced.*

HOW MASTERS USED SIZE AND PROPORTION

Discuss how masters used size and proportion.

Have students look at *Venice* and *Family No. 1.* Have students notice that both artists have used size and proportion. Have students compare the size of the people and the buildings in Canaletto's picture. Are they correct? (Yes.) Are the other objects the correct size and proportion? (Yes.) Have students compare the objects in Alston's painting to see if he has used correct size and proportion. Are the people drawn with correct proportions? (Yes.) Are there any objects that are out of proportion? (No.)

MONITOR STUDENTS' UNDERSTANDING

The teacher should monitor how well each member of the class is understanding the concept. Continually asking questions and observing responses during the lesson can help the teacher monitor comprehension. It may be necessary to reteach the concept, using different teaching methods and styles, to those who have difficulty grasping the concept.

GUIDED PRACTICE ACTIVITIES

Consider one or more of the following Guided Practice activities in order to assist students to develop a better understanding of the concept:

1. Have students list as many objects as they can that have the same scale (i.e., a hand and a wristwatch, a head and a hat). (Knowledge)
2. Have students list as many objects that differ in scale (i.e., a house and a mouse, a tree and a bee, a mountain and a fountain). (Knowledge)
3. Have students name as many things as they can that are similar in proportion but different in scale (i.e., an automobile and a model car, a person and a doll). (Comprehension)
4. Have students name as many objects as they can that are similar in scale but differ in proportion (i.e., a sofa and a chair, a poplar tree and a cypress tree). (Comprehension)

OTHER MASTERS' EXAMPLES
The teacher should feel free to select an artwork by a well-known artist in their own area or region or a quality artwork that represents local values and influences.

GUIDED PRACTICE
The Guided Practice Activities can help the teacher identify students who are having difficulty understanding the concept.

The teacher may find it helpful to use some of these activities within the lesson to give it interest and variety, to better manage the presentation of the lesson, and to manage the attention span of the students.

The suggestions are for the convenience of the teacher. The teacher may select those that are applicable to his or her specific situation, personality, as well as what would be most beneficial for the students.

GUIDED PRACTICE SHEETS
Having students complete one or more of the Guided Practice Sheets can help the teacher detect students who are having difficulty understanding the concept and provide an opportunity for the teacher to review the percepts necessary for each student to comprehend the concept.

GUIDED PRACTICE SHEETS

Consider having students complete one or more Guided Practice Sheets *in order for them to develop skill and display an understanding of the concept.*

HANDOUT GUIDED PRACTICE SHEETS

Provide students with a copy of the Guided Practice Sheets.

The practice sheets ask the student to:

1. Draw a second object in correct proportion to one illustrated on the page. Redraw an object one-half, two, or three times the size of the original illustrated on the page.
2. Redraw a still life so it shows the correct size and proportions as the original.

INDEPENDENT PRACTICE

Have students complete a drawing of real objects that shows an understanding of the concept.

HANDOUT MATERIALS

Provide students with the drawing paper and other material for them to complete the independent practice drawing assignment.

MATERIALS AND MEDIA
The teacher may consider:
1. varying the type of drawing media used in each lesson, i.e., pencil, conte' crayon, charcoal pencil, etc.;
2. varying the type of paper, i.e., white drawing paper, colored paper, textured paper, etc.; and
3. varying the size of paper.

Have students complete a drawing of real objects that shows an understanding of the concept. This drawing should be handed in to the teacher as the primary basis for the student grades. Up to this point the teacher has given specific information and set specific guidelines for the students. This is the time for students to be given freedom to select the subject matter for the drawing, its composition, and the medium for the drawing. Students should be encouraged to use their imagination as they combine the concept of size and proportion (with all its percepts) with prior knowledge and practice to create an original drawing.

DIVERGENT THINKING
The divergent suggestions can help students develop higher thinking skills. They provide students with an opportunity to use their imagination and improve their ability to be fluent and flexible in their thinking. The suggestions also provide opportunities for students to synthesize percepts and concepts.

Although the student is neither expected to produce divergently nor be evaluated on his or her creativity at this point in their training, it is important to help students develop their imagination in order for them to be creative in future situations.

DIVERGENT WARM-UPS

The following are divergent suggestions that can be helpful in stimulating the students' imagination for the independent practice assignment. Have students:

1. Draw a wall in a living room, kitchen, or bedroom and render the correct scale and proportion of windows, cabinets, drapes, framed pictures, and furniture.
2. Draw an adult and a child and identify the variations in proportion that exist between the two. (Application)
3. Draw two or more different animals and correctly render their size and proportion. (Application)
4. Collect several pictures having a variety of different objects and put them together into one picture with all the objects having correct size and proportion. (Application and Synthesis)
5. Select a picture of their choice and draw it two or three times larger. (Application)
6. Create a picture in which they reverse the scale of objects, i.e., large objects such as trees and buildings are drawn small like chairs and tables and small objects are drawn as large as elephants or tall buildings. (Application and Synthesis)

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7. Create a drawing in which they distort the sizes of objects but retain correct proportions. Then have them draw a picture in which they distort the proportions of objects but retain the correct sizes (scale) of objects. (Analysis and Synthesis)

PERFORMANCE ASSESSMENT

Explain the Performance Assessment Chart to the students. This chart will be used to help both the student and teacher evaluate the independent practice drawing. (Teacher Material \ Appendix A \ Performance Assessment Chart)

Have students look at the Performance Assessment Chart displayed in the room. Explain to the students that each of the four pictures for SIZE AND PROPORTION represent different levels of proficiency. Level 1 represents a weak use of the concept while Level 4 represents a strong use of the concept. Explain the characteristics of each level with the students. (Specific characteristics of SIZE AND PROPORTION are found in Appendix A \ Performance Assessment \ Proficiency Scale for SIZE AND PROPORTION.) Call attention to the numbers associated with each level.

When students are completed with the independent practice assignment they are to evaluate their work by comparing their drawings with the examples on the chart to decide on a number that best represents the proficiency of their work.

Allow students sufficient time to complete the drawing.

Student Evaluation

Once they are finished with the independent practice drawing for this lesson, have each student evaluate his or her drawing by comparing it to the examples on the Performance Assessment Chart. With approval of the teacher, the students may perform the evaluation alone or together with other students.

The student gives the drawing to the teacher for evaluation.

Teacher Evaluation

Evaluate the student's drawing using the Performance Assessment Chart.

Evaluate how well the student has applied the concept by using the Proficiency Scale on the Performance Assessment Chart. Record a number that best describes the quality of the student's work and compares it with the student's evaluation. This provides an opportunity for a one-on-one evaluation with each student. This can be beneficial in teaching students to consider the percepts they have been taught during the lesson. If a one-on-one evaluation is not practical because of class size, the evaluation process still provides students with the opportunity to consider how well they have used the concept in their own work.

IMPROVE STUDENT SELF-EVALUATION
The main purpose of the course is to teach students to ***draw****.*

Another major objective of the course is to help students learn to evaluate how well they have applied the concept in their own work and to identify it in the work of others.

Pupil self-evaluation is one of the major goals of this publication.

Students can benefit greatly from continually evaluating how well they are using all the concepts considered in the drawing course. It can improve their ability to think and evaluate.

LESSON TWO

EXPRESSIVE PROPERTIES OF

SIZE and PROPORTION

CONCEPT: Size and proportion have expressive potential and can suggest ideas, moods, and feelings. Understanding the expressive qualities of size and proportion can help students to evaluate and appreciate works of art.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIAL

The following are found in the Student Material \ Unit 4 \ Lesson 2:

- Note Sheet
- Expressive Properties of Size and Proportion
- Guided Practice Sheets

Color Reproductions

Venice
by Canaletto

Family No. 1
by Charles Alston

I and My Village
by Marc Chagall

Paper and pencil

HANDOUT MATERIALS

Provide students with a Note Sheet *and encourage them to take notes during the lesson (Student Material \ Unit 1 \ Lesson 1).*

CONCEPT

State the concept.

Size and proportion have expressive potential and can suggest ideas, moods, and feelings. Understanding the expressive qualities of size and proportion can help students to evaluate and appreciate works of art.

FOCUS

Explain that size and proportion can have expressive potential.

Lead the students to imagine living in a world where toads are twice the size of an elephant, where hornets are as tall as a two-story house, and rats are the size of a Kodiak bear. To say that size and proportion play a big part in our lives is a gross understatement. Size and proportion affect us in all aspects of our lives. The sizes and proportions of things such as chairs, stairs, doorways, clothing, and eating utensils can be the cause of great comfort or great distress. Chairs that are too tall can be very difficult to sit in. When a chair is too short or too small it can be difficult to sit on for long periods of time. Imagine how it would be to eat with utensils that were twice their normal size. Because visual art is such a close reflection of life, size and proportion have great expressive potential in works of art.

OBJECTIVE

State the objective.

At the end of the lesson students will be able to use the art criticism process to describe and analyze the contents of a painting.

The "expressive" lessons are to help you develop your ability as an observer and critic of art. Part of the objective of this lesson is to help you become visually sensitive to the art elements around you and how they affect us psychologically. We tend to associate emotions, feelings, ideas, and values with such things as shape, value, line, color, and size. Even though you will not be expected to use the expressive properties in your own artwork, you should remember the expressive properties of size and proportion in order to use them to help analyze masters' works in future lessons.

HANDOUT EXPRESSIVE PROPERTIES OF SIZE AND PROPORTION

Provide students with a copy of Expressive Properties of Value, *or use one of the methods described in the margin, as the material is discussed.*

OBJECTIVE

The basic purpose of the course is to help students learn to ***draw****. In this lesson a major object is to help students become more aware that elements carry* ***meaning*** *and can be used to communicate ideas or feelings to others.*

Another objective is to help students learn an evaluation process that will enable them to better evaluate their own artwork and the artwork of others.

EXPRESSIVE PROPERTIES OF SIZE AND PROPORTION

Explain the expressive properties of size and proportion.

POSSIBLE EXAMPLES

A main objective of the course is to help students develop their observation skills. The examples in the lesson are a few of the many examples that an artist may use in an artwork. It is not the intent of the lesson that the expressive examples be all-inclusive. They are only to help students grasp the concept that visual elements can portray ideas and convey meaning.

Our experiences in life seldom occur in a vacuum. The events we remember are typically associated with people and objects and other things such as shape, value, and size. Part of being a child has to do with being small. Being small puts us in a world of giants. Living in a world where furniture and people are much larger in scale can have a lasting effect on us. It is an enduring idea often seen in movies and television shows. Our fascination of living in a world with giants or living in a world where people are the size of ants will probably continue as long as our imagination is alive. Size has expressive potential and has great effect on our lives.

Remember, many people, including artists, like to share their feelings and ideas with others. Words are not the only way we can express ourselves. Musicians use music to communicate moods; dancers use dance; actors use the theater to play out their ideas on a stage. Artists use art elements in effective ways to share their ideas and feelings with others. Part of this communication is the use of size and proportion. Sharing our feelings with each other and learning how others have expressed their moods and feelings help us become aware of each other's needs. It is in sharing ourselves with others that helps open a channel with one another that can bring personal insight into the human experience.

The illustrations in the student material show several examples of size and proportion along with their expressive properties. The illustrations show an example and are not intended to portray all the possible ways artists may use size and proportion to express an idea in a picture. One of the marvelous enterprises of the artist is to invent new and more effective ways of expression.

The following are only a sample of how size and proportion can be used to communicate sensations, ideas, moods, or feelings.

FIGURES AND OBJECTS HAVING NATURAL SIZE AND PROPORTION

· NORMAL / We are accustomed to seeing objects having correct size and proportion. In this condition objects look normal, common, average, ordinary, usual, and familiar.

NATURAL PROPORTIONS WITH UNNATURAL SIZE (SCALE)

· FANTASTIC / Sometimes we encounter objects having unnatural size (scale). Many images of enlarged or diminutive objects come from movies and television. They may also occur in our dreams. Such conditions can suggest that which is dreamy, fantasy, a delusion, or a hallucination. Enlarged or diminutive objects can suggest surrealism, or supernatural, unearthly, miraculous, or superhuman.

NATURAL SIZE (SCALE) WITH UNNATURAL PROPORTIONS

· UNUSUAL / Sometimes we see human figures with natural size but with unnatural proportions. These are

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present in dwarfs, and midgets and show up as human deformities. These kinds of unnatural proportions can suggest things such as strange, unnatural, deformed, twisted, disfigured, maimed, unique, peculiar, or rare. Unnatural proportions can be used to suggest things such as corruption, confusion, delusion, nightmare, or dream.

THE ART CRITICISM PROCESS

Review the art criticism process.

1. DESCRIPTION · Accurately report what you see in the artwork. Describe what is immediately visible in the painting. Take an inventory of what is visually present in the picture. The description should include real and abstract characteristics of the artwork.

2. ANALYSIS · Explain the relationships among the items listed in the description. Explain how the things are organized and their behavior in the work. Explain what effect the objects and elements have in the painting.

3. INTERPRETATION · Find the overall meaning of a work based on the information gathered in the description and analysis stages of the process. Give a possible interpretation of the artwork. Identify the theme of the work. Explain what problems the work tries to solve.

4. JUDGMENT · Make judgments about the work. Rank the quality of the work against other works by the same artist. Compare the quality or importance of the work with works by different artists. Judge the artistic merit of the work.

ANALYSIS

Explain the relationship, organization, and the effect of the objects and elements in the painting.

The second step in the process is to analyze the things identified in step one. The analysis seeks to find relationships among the inventory of things. To analyze a painting's content is to describe how the organization affects the work. The analysis is also to explain how the objects and the abstract qualities behave and affect the work. Analysis is another form of thinking and is different from the kind used in the descriptive process. This kind of thinking can bring additional insight and reveal clues important in the critical process.

CRITICAL ANALYSIS

A critical analysis is a careful analysis. One must be aware of every detail in order to make certain that every clue has been considered. Most students tend to look at art in a passive way. The examples outlined in this lesson demonstrate the level of observation that might be helpful in making a critical analysis.

Consider each idea or issue described in step one and make a statement that explains its behavior or effect in the picture. Each statement of analysis adds a piece to the puzzle. Some comments may sound slightly interpretive in nature. This is common and acceptable. They do not act as, or take the place of, the overall interpretation that occurs in the following step. All of the statements in this step will be considered in the interpretation.

The statements should be obvious from observing the picture. Caution should be taken not to make statements that are personal opinion or premature judgment. Lead students to make comments that are accurate and that can be agreed upon by the majority. The analysis should include both real objects (life values) and the aesthetic qualities (art values).

Comment on things that are both obvious and subtle. Students should understand that even small or seemingly insignificant things can be important in arriving at a reliable conclusion.

Sometimes the most subtle and obscure objects and spaces carry important clues for understanding the work. Have students be sure not to overlook anything that may be important.

Consider the characteristic of an analytic statement:

- It should be something that most students could agree on.
- It may describe how the organization influences the picture.
- It may explain how an aspect is affecting the work.
- It may explain how something relates to the rest of the picture.

EXAMPLES

Description

I see the axis of the trees and clouds are diagonal rather than vertical.

I see many of the shapes in the composition (trees, clouds, horse, and people) are irregular.

Possible Analysis

The diagonal lines make the scene appear dynamic and moving. The trees are moving as if the wind is blowing them.

The irregular lines of the trees and clouds also help make the picture look as if the branches and leaves are being blown by the wind.

Description

I see a man on horseback and three women in a river. They are small compared to the tree, clouds, river, and mountain in the landscape.

Possible Analysis

The amount of space given to the trees and landscape makes the people appear subject to their environment—an environment that is wild and exciting. They look as if they are merely participants in a play. They do not seem as if they have much control over their environment.

Description

I see most of the surfaces of the objects in the painting are very textured.

Possible Analysis

The texture of the painting makes it look rough and gives the people and their environment a feeling of being harsh, austere, unkind, or even cruel.

Description

I see a painting that has mainly light and dark values.

Possible Analysis

The contrast of values gives the painting a dramatic appearance.

ILLUSTRATE/ MODEL THE CONCEPT

Describe and analyze the real and abstract characteristics of an artwork.

Examine Venice *by Canaletto.*

DESCRIPTION

People and Objects

- I see a landscape of buildings, sky, and water. The place is Venice, Italy. It is the way Venice appeared in the 1700s.
- I see boats in the water and clouds in the sky.
- I see a number of figures in the painting. The people are standing in the courtyard of the building. Some people are also in the boats.
- The building is ornate. The city is clean and well-kept.
- The people are engaged in buying, trading, selling—the commerce of the day.

Shape

- I see rectangular shapes in the buildings. I see triangular shapes in the courtyard bordering the water (right side).
- I see some circular shapes in the buildings.
- I see an implied shape of the large building at the right is a triangle.
- The courtyard in the foreground is a triangle.

Space

- I see a great amount of space in the painting.
- There is a moderate amount of overlapping. There are many people, boats, and buildings.

Value

- I see light and middle values in this painting. There are no large dark values in the picture.

Size and Proportion

- The buildings are much larger than the people. They have a natural size and proportion.
- All the people and objects are recorded the way they would be seen in real life.

A new style of painting appeared during the first part of the 1700s called *view painting.* Canaletto painted city scenes that were incredibly accurate. His paintings appealed to the wealthy travelers that passed through the city. They were, in effect, the first picture postcards.

ANALYSIS

People and Objects

- The sizes of the buildings and boats make them appear more important than the people. The people act as props in the grand scene of the city.
- Some things that take place in the city (i.e. commerce) are the most dominant activity in the picture.

ARTISTS' EXAMPLES

The teacher should feel free to select an artwork by a well-known artist in his or her own region or a quality artwork that represents local cultural values and influences.

DESCRIPTION

Learning to see and describe things accurately is one of the simplest and most important skills we can develop. Teaching students to focus on reporting things accurately without having them include comments that are prejudiced or irrelevant can be challenging. However, continue to guide them into making factual statements without "reading in" things that cannot be substantiated.

- The great depth in the painting creates a feeling of spaciousness and helps give the city an appearance of greatness or grandness. Its vastness almost appears to compete with the vastness and enduring ability of the sky.

- The decoration of the building gives the feeling of greatness, wealth, and importance.

Shape

- The geometric shapes in the buildings and the boats dominate the picture. The shapes of the buildings and boats are more important than the shapes in the sky.
- The implied shape of the building at the right (implied triangle) gives the building a feeling of stateliness, security, and stability.
- The shape of the courtyard extends to the bottom of the frame and opens a "bridge" for the viewer to step into the scene.

INTERPRETATION

Some students may argue that an interpretation of a painting is one's own opinion and it can mean various things to different people. Some may say that it is impossible to come to a conclusion everyone would agree on. An opinion is a strongly held belief or conclusion which is not substantiated by positive proof. One's own opinion may be accompanied by strong emotions. One purpose of the critical process is to develop skills necessary for a valid judgment. A judgment is still an opinion, but it is based on reasoning and evaluation rather than emotion or will.

Space

- The vast amount of space in the painting gives the city a vastness or greatness.

- The vastness of the city seems to compete with the vastness of the sky. It almost says that Venice is as vast and grand as the sky.

Value

- The dark values are associated with the buildings. The dark values give the buildings an appearance of security, strength, and permanence.

Size and Proportion

- This appears to be real life.

- The large building on the right pushes itself into the sky making the clouds appear to draw back--even the sky makes way for mankind's accomplishments.
- The people are so small they are actually props in the greater story of what the city has to offer and the greatness of the time.
- The situation is real and the events are true. If you are a part of this happening, you live at a great time. Life may never get much better.
- Canaletto puts as much of the city in the painting as possible because Venice is important. If you live here and are part of the city life, you are important.

The following may not be appropriate explanations of the relationships within the picture:

- This is the kind of painting that you would see in your grandmother's house.

- This picture isn't very interesting.

- This guy was a human camera. This is what a picture should really be.

INTERPRETATION

The interpretation is a summary of all the ideas and thoughts made in the critical process. The statement should explain the meaning of the picture.

Possible interpretation

I see the city of Venice, a great city; an important commercial center. People prosper through the use of their minds and their industrious efforts. If you are

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an average person and live in Venice, life is good, and in spite of all the things that cause life to be dreary, it is still a great time to be alive. If you are a merchant in Venice, life is even better. The world is under control and you are in the driver's seat--steering yourself and your family toward greater prosperity in a time when mankind is subduing nature. Venice is known for her famous canals--the roads and pathways to various parts of the city. Water can be the source of misery when it rains on us or when it leaks through our roof and soaks to the bone. It can be treacherous and mean in the form of hurricanes or typhoons. In this scene, water is tame and used for beneficial purposes. It poses no threat. Nature is calm and cooperative; in fact, even the sky seems to withdraw in the presence of the building that has been erected by humans.

JUDGMENT

This painting is one of Canaletto's "picture-perfect" postcard scenes of Italy. It is a good representation of his many wonderful paintings made during his productive lifetime. His artistic skill is excellent and his control of the media is superb. It would be an understatement to merely say that I like this painting.

His paintings have proven valuable not only as great pieces of art but they have also been found valuable as accurate documents. Canaletto's paintings so accurately recorded the buildings in Italy that they were used to help in the reconstruction of some buildings damaged or destroyed in World War II.

GUIDED PRACTICE

Criticism

Have students practice the critical process.

1. Have the students examine *Family No. 1* by Charles Alston and have them fill out the Guided Practice Sheet (Student Material \ Unit 4 \ Lesson 2 \ Guided Practice Sheet · CRITICISM \ EXPRESSIVE PROPERTIES OF SIZE AND PROPORTION). The Expressive Properties handout may be use to help in describing the shapes in the painting.

2. Class activity. Have students examine *Mother's Helper* by Diego Rivera and describe both its contents and how the contents affect the picture. Begin at one point in the room and have each student mention something in the painting. Make sure it is an accurate description of the painting's content. Proceed through all the students giving each a chance to respond. Once a student has mentioned something, it cannot be mentioned again unless the student expands on the description. Next, have each student analyze the picture by explaining how the contents affect the picture. Give all the students an opportunity to respond. Be sure the analysis is complete. (Student Material \ Unit 4 \ Lesson 2 \ Guided Practice Sheet · CRITICISM \ EXPRESSIVE PROPERTIES OF SIZE AND PROPORTION).

Practicing the critical process will take time to learn to do well. Learning each step in the process one at a time can make it easier. Students should remember the expressive properties of shape, space, value, and size and proportion in order to apply them in future lessons.

3. Group activity. Have students examine *Mother's Helper* by Diego Rivera and describe both its contents and how the contents affect the picture. Students may be divided into groups, with four to six people to a group. Pro-

vide an Art Criticism Practice Sheet to each group and have the students fill out the sheet by describing and analyzing the artwork. When they are finished have one student be the spokesperson for the group and read the statements. (Student Material \ Unit 4 \ Lesson 2 \ Guided Practice Sheet · CRITICISM \ EXPRESSIVE PROPERTIES OF SIZE AND PROPORTION).

GUIDED PRACTICE

Units 1 and 2 \ Lesson 2 will have students practice describing the contents of an artwork.

Units 3 and 4 \ Lesson 2 will have students practice the first two steps in the critical process (description and analysis).

Units 5 and 6 \ Lesson 2 will have students practice the first three steps in the process (all except judgment).

Units 7 and 8 will have students practice the entire critical process.

INDEPENDENT PRACTICE

Criticism

Have students practice the critical process on their own.

1. Have students examine *I and My Village* by Marc Chagall or another painting by a master and, on their own, describe the contents of the picture (people and objects, shape, space, value, and size and proportion) and how these elements affect the painting. Have students fill out the Guided Practice Sheet.

2. Have students examine one of their own drawings or paintings and describe the use of shape, space, value, and size and proportion in conveying an idea, a mood, feeling, or value. Have them consider how they might use the concepts to better express a message in future pictures.

GUIDED PRACTICE

Aesthetics

Have students practice engaging in aesthetic dialogue.

1. Have students fill out the Guided Practice Sheet (Student Material \ Unit 4 \ Lesson 2 · AESTHETICS \ EXPRESSIVE PROPERTIES OF SIZE AND PROPORTION). The practice sheet asks students to select one of two pictures that best portrays a given quality or characteristic and give an explanation for their choice.

2. Have students select one of the masters' examples displayed in the room and discuss how the artist's use of size and proportion affected the work's appeal.

3. Have students discuss how the work could be improved if the choice of size and proportion were different.

4. Have students discuss how the use of size and proportion affects the message of the work.

5. Have students discuss how the message could be affected by altering the kinds of proportions used in the picture.

6. Have students discuss the importance of the work in relation to human values.

INDEPENDENT PRACTICE

Aesthetics

Have students practice aesthetic dialogue activities on their own.

1. Have students visit an art gallery and examine several paintings. Have them explain how the size and proportion of figures and objects in the picture affect its mood or feeling.

2. Have students examine other paintings and explain how the proportions could be changed to improve or change the message of the work.

3. Have students visit a car dealership and examine how size and proportion affects the aesthetics of the automobiles. How do small cars differ from large cars in appeal? What is the difference in the appeal of large trucks and small trucks? Students may also evaluate the size and proportion of such things as seats, kneeroom, headroom, and legroom.

LESSON THREE

A HISTORICAL LOOK AT
SIZE and PROPORTION

CONCEPT: Each art period used size and proportion in its unique way. How size and proportion have been used in an artwork can help to identify a specific culture or period of time.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIALS

The following are found in the Student Material \ Unit 4 \ Lesson 3:

- Note sheet
- A Historical Look at Size and Proportion
- Guided Practice Sheets

TIME LINE
(Appendix C)

Pencil

TIME LINE
An explanation of how the time line is organized and how to use it is contained in the introduction.

SHOREWOOD PRINTS
The actual reproductions of artwork is courtesy of Shorewood Fine Art Reproductions, Inc. Using colored reproductions of actual artwork can enhance the presentation of the lesson.

COLOR REPRODUCTIONS
of Shorewood prints are available from the publisher.

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HANDOUT MATERIALS

Provide students with a Note Sheet *and encourage them to take notes during the lesson (Student Material \ Unit 1 \ Lesson 1).*

CONCEPT

State the concept.

Each art period used size and proportion in its unique way. How size and proportion have been used in an artwork can help to identify a specific culture or period of time.

FOCUS

Lead a discussion with the students to help them understand that the concept was used differently throughout history.

Explain to students that with an understanding of size and proportion they will perceive more in the works of artists, have a deeper appreciation for the world in which they live, and be able to use size and proportion in a more effective way in their own work.

OBJECTIVE

State the objective.

At the end of the lesson each student will be able to identify the basic and most distinguishable characteristics of how the major divisions of time used size and proportion and have insights and ideas for the application of size and proportion in the drawings he or she creates.

HANDOUT A HISTORICAL LOOK AT SIZE AND PROPORTION

Provide students with a copy of A Historical Look at Size and Proportion, *or use one of the methods described in the margin, as the material is discussed.*

A HISTORICAL LOOK AT SIZE AND PROPORTION

Discuss how the concept has changed throughout history. Use the Historical Look at Concept plus the Time Line during the presentation of the lesson.

The use of size and proportion has been a very important concept in the history of art. Throughout history, portraying objects with natural size and correct proportions has been important in almost every civilization. In order for figures and animals to look real they have to be drawn close to the way they are seen with our eyes. Most civilizations producing artworks carefully represented figures and animals accurately.

Size and proportion have been also been used to give interest, contrast, and depth to drawings and paintings. Size and proportion have been used in some way in each of the major periods of history. The artwork from most historical periods portrays correct (or acceptable) size and proportions.

MATERIALS
Providing students with visuals of A Historical Look at Value can be managed in several ways:

1. by reproducing enough copies for each student to use during the lesson,

2. by enlarging the illustrations and pasting them on large sheets of poster or illustration board,

3. by drawing them on the chalk board as the percept is discussed,

4. by having the visuals prepared for use with an opaque or overhead projector, or

5. by some other appropriate method to allow everyone to see.

Teachers are encouraged to use large color reproductions that portray the masters work better than those in the Student Material.

OBJECTIVE
The basic purpose of the course is to help students learn to ***draw.*** *In this lesson a major objective is to help students become more aware of how the art concepts have previously been used by artists. When students are expected to use this concept in an imaginative or creative way, it can be helpful for them to have some knowledge of how artists have used it in the past. This helps students to avoid the problem of re-inventing the wheel and improves the possibility that their artistic inventions will be truly unique.*

TIME LINE

The TIME LINE contains information on all the art concepts taught in Drawing Insight, *Book One and Book Two. The concepts have been organized in horizontal rows (colored bars) and are labeled on the first panel. Text identifying a specific concept is aligned on the appropriate colored bar. Pictures relating to the text are included in the white box containing the text.*

TIME LINE

The teacher may want to refer to the same illustration on the Time Line as it is discussed in the lesson material. The Time Line may be used to help students develop a general idea of the four major historical divisions and the basic characteristics of each time period. The teacher may also want to point out to students some of the major historical events and important people concurrent with each picture in the lesson.

THE ANCIENT WORLD

EGYPTIAN \ GLORIFICATION · Some of the artists from ancient world civilizations used size and proportion in an abstract way. When the word *abstract* is used we usually think of artworks from the modern world that have unusual shapes or distorted forms. Actually, any art element can be abstract, including size. Both the Egyptian and the Akkadian artists used size abstractly. Rulers from these civilizations used size in artworks for a new purpose—the personal glorification of the king. The pictures portrayed the courage, power, bravery, valor, and greatness of the king. This is done by drawing him larger than all the rest of his subjects. These graphic images helped to sustain the royal image in the eyes of his followers. Both the Sumerians and Egyptians used size to portray the king's greatness. In the illustration below, Ramses is shown much larger than other figures. In the illustration *Victory Stele of Naram-Sin* the king is placed above all the rest and is larger than any other man in his army.

MEDITERRANEAN \ BIG EYES · Another kind of abstraction that occurred during the ancient world was the enlarged eye. It is believed the eye represented an important aspect of human existence. Even today, phrases such as "the evil eye" and "I've got an eye on you" remind us of the importance we place on the eye. The art of several ancient cultures shows figures with enlarged eyes, but the use of enlarged eyes is most characteristic among the Sumerians and the Mycenaeans.

GREEK \ HUMANISM · To the Greeks, man was most important. They believed man was the measure of all things and was the center of the universe. This kind of philosophy is called anthropomorphism. Humanity was considered the greatest creation and had immense value. Both the human mind and the human body had equal importance. One of the Greeks' ideas was to have "a sound mind in a sound body." Because the Greeks considered the body beautiful for its form and its ability, to see nude athletes performing in athletic events was not unusual.

GREEK \ IDEAL PROPORTION · The Greeks wanted to bring order to every aspect of their lives—in knowledge, politics, religion, and human behavior. They believed they could achieve order, harmony, balance, and beauty through the use of mathematical relationships. They made an important discovery when they realized that "beauty" is the result of harmonious relationships among the parts of a whole. This ideal proportion is commonly called the "golden mean" (also called the golden section or the golden proportion). It is based on the proportions of the human body and other natural objects. The Greeks used this proportion to create buildings, sculptures, and paintings. This particular idea has influenced the design or composition of countless drawings and paintings throughout recorded history. It is commonly used in artwork even today.

INDIA \ CORRECT PROPORTIONS · Artists from India show the human figure and other objects with correct proportions.

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MESOAMERICA \ ACCURATE PROPORTION · Some pictures from Mesoamerica show figures with accurate proportions. The examples below shows figures having correct proportions. Other pictures from the same region and only 500 years later show pictures of figures having unusual proportion.

THE MIDDLE AGES

EUROPE \ INCORRECT PROPORTIONS · Portraying the human body was beyond the skill of Celtic and Germanic artists. The proportions of the human figure in the *Crucifixion* are clearly incorrect and the shapes in the figures of humans, animals, and birds in the Balustrade Relief are hardly recognizable.

MESOAMERICA \ UNUSUAL PROPORTIONS · Some pictures from Mesoamerica show figures with unusual proportions. The example below shows figures having unusual proportions.

EUROPE \ AWKWARD PROPORTIONS · During the Middle Ages the art of the pagan Greeks was forbidden. Icons were painted under strict, standardized rules. The artists focused their attention on following rules and copying from prototypes rather than drawing figures from direct observation. As a result of this continual copying and lack of observation, many figures are out of proportion and have an awkward appearance.

EUROPE \ BAYEUX TAPESTRY · The tapestry is an important documental artwork portraying the Norman defeat of the Anglo Saxons at Hastings in 1066. However, the figures in the famous Bayeux tapestry have awkward proportions. Notice the simplified shapes of the heads and the bodies of the men and horses.

EUROPE \ THE PORTRAIT · Size is important to people. The greater we make the size of our image the greater we believe others will feel about us. Many artists have used this device to communicate the perceived importance of certain people Ancient artists such as the Egyptians and the Akkadians used the idea of enlarging the scale of the ruler to make him appear more important than other figures in the picture. This idea was used during the Middle Ages for the same purpose. The picture at the left shows St. Augustine. His large scale, along with where he is placed--in the center--tells us he is considered very important.

THE RENAISSANCE

EUROPE \ THE PORTRAIT · With the beginning of the Renaissance, the attitude of the people changed and a renewed interest in classical antiquity grew. Many people began to find "truth" through direct visual observation. This kind of critical observation began to develop the scientific method and the critical analysis familiar to many in science and in art. The artists of the Renaissance became highly skilled in portraying objects exactly as they saw them. For the first time in over a thousand years portraits of specific people

INSTRUCTION

The teacher may want to include additional information that may help students grasp a feeling of the time and have them understand the concept.

EXAMPLES

When they are available, teachers should feel free to use colored prints or slides of the artwork illustrated in the Student Material to help students get a better sense of the actual artwork.

were created. Portrait painting became a popular form of art during the Renaissance. Landscape and still life painting became more accepted. Religious paintings became more diverse and less standardized as the practice of copying came to an end. (Recording places, people, or things accurately is called documentation.)

EUROPE \ DISTORTION OF SIZE AND PROPORTION · An artist by the name of Parmigianino (1503-1540) began to purposely distort the proportion of figures in his paintings. His strange pictures were not well received during his lifetime, but his ideas have been transformed and adapted to become part of a standardized way of drawing fashion illustrations today, especially of women. Compare his *Madonna with the Long Neck* and the illustration at the far right.

AMERICAN INDIAN \ UNUSUAL PROPORTIONS · Some of the earliest Southwest Indian art appeared between 1300 and 1500. The picture below is a detail of a kiva painting by Pueblo Indians. The figures do not have natural proportions. The torso of the figure is long and the legs are short. The birds have better, or more correct the proportions than the figure of the human.

EUROPE \ DISTORTED PROPORTIONS · During the Baroque period an artist called El Greco painted figures and objects with distorted proportions. Many figures appear to be elongated. He was one of the most famous Spanish painters and his paintings were well accepted by the people at his time.

MIXTEC \ UNUSUAL PROPORTIONS · Some of the artwork of the Indians in Mesoamerica shows pictures with unusual proportions. Much of the work was used for religious or ceremonial purposes and the figures were not intended to represent nature accurately.

AFRICAN \ UNNATURAL PROPORTION · Some of the earliest African artwork shows figures with very simple shapes. The figures do not have natural proportions: legs are short and heads are large.

THE MODERN WORLD

EUROPE \ DIVERSITY · The modern world is full of examples in which the size and proportion have been abstracted to achieve some purpose of the artist. The diversity has been an almost continuous stream since the beginning of the 1900s. The expressive impact of many of these creations has extended our visual language and become a part of our culture. The pictures below are a few of the examples in which artists have exaggerated size and proportion.

GUIDED PRACTICE

Consider some of the Guided Practice Activities to help students develop a better understanding of the concept.

1. Have students complete the Guided Practice Sheet (see Student Material \ Unit 4 \ Lesson 3 \ Guided Practice \ A HISTORICAL LOOK AT SIZE AND PROPORTION.)

2. Have students select a kind of scale or proportion from illustrations in magazines, on clothing, in buildings, etc., and trace its origin to the correct major division of history. Determine in which specific time period it originated. Have students try to identify, if possible, which artist was responsible for its creation. Identify other art periods in which it was used.

3. Have students select a culture or art period (i.e., Egyptian, Baroque) and explain how the culture's values, pressures, forces, and needs affected the use of size and proportion in its art work. How did trade, war, the government, and social patterns affect the use of size and proportion that the culture used in its artwork?

INDEPENDENT PRACTICE

Have students consider the following activities to help them understand the concept thoroughly.

1. What if the Egyptian civilization believed in civil equality and every citizen was no more or less important than another, including the Pharaoh and his family? Draw a picture of a tomb painting or other Egyptian artwork to show how this idea would have changed the look of their art. Include the Pharaoh and servants, the royal family, etc.

2. You are a historical analyst and are making a study of accepted, or *ideal*, proportions in artwork throughout history. Draw a figure from several civilizations from each of the four major historical divisions. Compare the similarities and differences in proportions used by artists. Include a figure from such periods as Egyptian, Greek, Roman, Romanesque, Gothic, Renaissance, Baroque, Romantic or Neoclassic, Impressionist, Post-Impressionist, cubist, and abstract expressionist, etc.

3. What if the Christians had embraced the aesthetic philosophy of the Greeks and Roman artists and continued to draw figures in their style using their ideal proportions? Draw and explain how the history of art would have been different. Be sure to concentrate on the use of size and proportion in the study.

4. What if the South and Central American cultures such as Mayan, Toltec, Mixtec, etc., came in contact with Greek and Roman art, especially the sculptures of figures with ideal proportions? Describe how this would have influenced the art of this area. Include a comparison of similarities and differences in the proportions of the figures they used in their artwork.

GUIDED PRACTICE ACTIVITIES

Describe to students how the TIME LINE is organized and where the specific text can be found in order to complete the practice sheet. Have them notice the list of concepts printed on the first panel of the TIME LINE.

TIME LINE ACTIVITIES

The TIME LINE activities are intended to help students become more familiar with the characteristics of drawings and paintings produced during the four major divisions in history. They are also intended to have them get a general idea of important events and people who made specific contributions during each period in history.

UNIT

5

LINE

Lesson 1

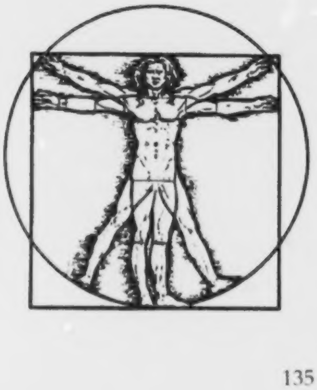
- **SENSORY PROPERTIES OF LINE**

Lesson 2

- **EXPRESSIVE PROPERTIES OF LINE**

Lesson 3

- **A HISTORICAL LOOK AT LINE/STRUCTURE**



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LESSON ONE

SENSORY PROPERTIES OF

LINE

CONCEPT: Line can be used to describe objects and their parts. Line can describe an object's parts, its surface, or its anatomy.

STUDENT MATERIALS
Student Materials have been prepared as part of this publication in place of a student text. The teacher is encouraged to reproduce the materials needed to effectively teach the lesson.

NOTE SHEET
A note sheet has been prepared that gives students room for both text and visual notes. This sheet can be used with each lesson. The note sheet is found in Student Material \ Unit 1 \ Lesson 1.

COLOR REPRODUCTIONS
The teacher may want to display the fine art reproductions in a prominent place in the room so students can examine them during the presentation of the lesson.

Color reproductions are available through the publisher.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIALS

The following are found in the Student Material \ Unit 5 \ Lesson 1:

- Note Sheet
- Sensory Properties of Line
- How Masters Used Line
- Guided Practice Sheets

Color Reproductions

Oath of the Horatii
by Jaques Louis David

The Old King
by Georges Rouault

Drawing Paper and Pencil
(or other designated drawing material)

Performance Assessment Chart
(Appendix A)

See *Art is Elementary*
Level 2, Activity 6

BEST COPY AVAILABLE

The lesson material contains more information than can be delivered to students at one time. The lesson also contains more suggestions and activities than are possible to present to students in one lesson. This gives the teacher many options and a great deal of flexibility. Teachers should review the suggested lesson plan and present the material that is appropriate for their students.

HANDOUT NOTE SHEET

Provide students with a Note Sheet *and encourage them to take notes during the lesson.*

CONCEPT

State the concept.

Adding lines and values to shapes can describe changes in the direction of a surface or plane. Lines and values can show the framework or inner supporting structure of objects or figures.

FOCUS

Lead a discussion with students to help them understand the effects of the concept in their lives.

Lines and structures have a great effect on us. The structures we live in make a big difference in our lives. We would feel much different if we had no structure to keep us protected from the weather, the sun, and the wind. We would be a miserable blob of flesh if we had no bony structure to hold us upright. Without a structure to organize our time, we may be less efficient. Without a structure to organize our thoughts, we may be less aware of the world around us. Without a structure to organize our education, we may be less educated.

The linear character of objects is portrayed in lines and value changes. Many lines show how an object was put together or constructed. Edges or corners in machinery, furniture, and buildings show structure. Joints or connections in wood show its structure and reveal how it was put together. The anatomical lines such as bones, muscles, or tendons in animals or humans reveal their structural nature. Folds or convoluted surfaces can show the structure of fabric or other pliable materials. All these help the artist show the structural nature of objects and create a convincing illusion of mass or form.

OBJECTIVE

State the objective.

At the end of the lesson, students will be able to identify structural lines in both manufactured and natural objects and use lines to represent the structure of common objects in a drawing. Students will be able to accurately evaluate how well they have applied the concept of structure in their own work recognized it and in the work or others.

OBJECTIVE
The basic purpose of the course is to help students learn to ***draw.*** *In this lesson a major objective is to help students develop their* ***visual perception.*** *As the percepts are discussed, encourage students to observe how these percepts function in the environment.*

MATERIALS
Providing students with visuals of the Sensory Properties can be managed in several ways:

1. by reproducing enough copies for each student to use during the lesson,

2. by enlarging the illustrations and pasting them on large sheets of poster or illustration board,

3. by drawing them on the chalk board as the percept is discussed,

4. by having the visuals prepared for use with an opaque or overhead projector, or

5. by some other appropriate method to allow everyone to see.

Teachers are encouraged to use illustrations of their own that portray the percept better than those in the Student Material.

HANDOUT SENSORY PROPERTIES OF STRUCTURE

Provide students with a copy of Sensory Properties of Line, *or use one of the methods described in the margin, as the percepts are discussed.*

CONCEPT AND PERCEPTS
Both the teacher lesson plan and the Student Material contain the same information explaining the concept and percepts. However, the teacher lesson plans contain additional information (indented and in smaller type) that may help the teacher in presenting the percepts to students and the Student Material is illustrated to help them understand the concept more clearly.

SENSORY PROPERTIES OF LINE

Explain the concept and percepts to students.

Explain the Line Scale

Lines give information about an object's character. Lines can reveal an object's separate parts, how it may have been put together, how it grew, or its internal framework. These lines range from geometric to organic, Both manufactured and organic objects can have lines that describe their character.

Structural lines range from geometric to organic

Lines that show structure can be vertical and horizontal, as in the lines of brick walls, wood paneling, and machinery. Other lines may be more natural or organic, like those present in the veins of leaves, the skeletal structure of trees, cracks in a dry river bed or road, and wrinkles in our hands or face. All other structures may be at a point between these two opposite characteristics.

Structure can be either two-dimensional or three-dimensional

Structural lines are present on flat (two-dimensional) objects such as leaves and brick walls and on three-dimensional objects such as buildings, people, animals, trees, flowers, etc.

PERCEPTS
All of the percepts are important for the student's understanding. Each percept can contribute to the student's drawing skill.

Each percept may also be considered in the evaluation process.

Discuss the *percepts* that describe structural lines.

WHAT IS A LINE?

1. In art, the word *line* refers to a mark made by a pencil, pen, or any other slender tool. Artists typically use a line to define such things as an object's outline, edge, separation of parts, structure, or anatomy. Lines such as these do not actually exist in nature.

The invention of a line is one of the most ingenious of all inventions. It may be the most descriptive device of the human race. Learning to use line to describe objects is a powerful skill. So pay attention to the instruction.

LINES CAN SHOW PARTS

2. Lines can describe an object's parts. Lines can describe such things as shingles, siding, paneling, leading in a stained-glass window, pickets in a fence, and bricks in a wall.

LINES CAN SHOW PARTS

Lines can also describe things such as feathers on a bird, scales on a snake or fish, or sections on a turtle.

LINES CAN SHOW SURFACE DETAIL

3. Lines can describe the detail of an object's surface.

LINES CAN SHOW SURFACE DETAIL

Lines can describe the surface of things such as dirt, sand, water, or foliage.

LINES CAN SHOW CORNERS AND EDGES

4. Lines can describe corners and edges of an object.

LINES CAN DESCRIBE FOLDS

5. Lines can describe the surface of pliable (soft) surfaces such as clothing or draperies. The following two pages show examples of four common types of folds.

LINES CAN DESCRIBE FOLDS

Lines can be seen in fabric that surrounds cylindrical objects such as arms and legs.

SPIRAL FOLD

This kind of fold occurs in tubular fabric, such as fabric wrapped around a cylinder. The lines seem to encircle the object like a spiral.

INERT OR Y-SHAPED FOLD

Inert folds are dead folds characterized by fabric lying limp. Some parts of the folds appear to be shaped into a Y. Sometimes these kind of folds appear to zig-zag back and forth on the fabric. Sometimes these kinds of folds are called *zig-zag* folds.

LINES SHOW ANATOMY

6. Lines can show the structure or anatomy of an object.

Lines can show the overall structure, the veins in a leaf, or branches in trees or flowers.

LINES SHOW ANATOMY

Lines can also show the overall structure of trees and flowers. This is one way we tell one kind of tree or plant from another.

ANATOMY

7. Surface lines can describe the object's underlying anatomy.

BONES

The skeletal structure will be evident in some places on the body. Lines in the head, elbow, and legs can show underlying bones.

Lines can also show other anatomical features such as muscles, tendons, and veins.

A NOTE ABOUT VALUE

Where do you draw a line when you look at a scene that is full of values? We know that lines can give definition to objects, but what lines do you choose to draw? The following information may be helpful.

ILLUSTRATE/ MODEL THE CONCEPT

HANDOUT HOW MASTERS USED LINE

Provide students with a copy of the How Masters Used Line. *This sheet provides a black-and-white reproduction of the Masters' Examples for use if color reproductions are not available. Have students refer to this sheet during the lesson. The sheet also contains enrichment material that can give students insight into the artists, their background, and the culture in which the art was produced.*

OTHER MASTERS' EXAMPLES
The teacher should feel free to select an artwork by a well-known artist in their own area or region or a quality art work that represents local values and influences.

HOW MASTERS USED LINE

Discuss how masters used line.

Have students examine *Oath of the Horatii* and *The Old King.* Have students notice the structural lines in David's picture. Lines in the people's clothing, the lines in the floor, and the lines in the walls and above the arches are structural. Have students notice the structural lines in the men's arms and legs. Have students look at the painting by Rouault and notice how he used lines to show structure. The lines are much thicker and darker than those in David's picture. Each artist used structural lines in different ways.

MONITOR STUDENTS' UNDERSTANDING

The teacher should monitor how well each member of the class is understanding the concept. Continually asking questions and observing responses during the lesson can help the teacher monitor comprehension. It may be necessary to reteach the concept, using different teaching methods and styles, to those who have difficulty grasping the concept.

GUIDED PRACTICE ACTIVITIES

Consider one or more of the following Guided Practice activities in order to assist students to develop a better understanding of the concept:

1. Have students refer to page 2 of the Student Material. Have students name as many objects as they can that have a structure like the ones illustrated on the page. (Knowledge)
2. Have students examine either magazines or the classroom and the environment and identify what kind of lines they see. (Comprehension)
3. Have students look in either magazines or around the classroom and identify the four kinds of folds. (Comprehension)
4. Have students examine either books or magazines and identify the four major kinds of structural lines in anatomy. (Comprehension)
5. Have students identify structural lines in a landscape. (Comprehension)
6. Have students identify the structural lines in a person or animal. (Comprehension)
7. Have students identify the structural lines in a building such as the school building. (Comprehension)

GUIDED PRACTICE SHEETS

Consider having students complete one or more Guided Practice Sheets *in order for them to develop skill and display an understanding of the concept.*

HANDOUT GUIDED PRACTICE SHEETS

Provide students with a copy of the Guided Practice Sheets.

The practice sheets ask the student to:

1. Add lines to several common objects to help describe its character. Also draw lines to show folds.
2. Draw the structural character of several natural objects and lines in a hand and lines in hair.

INDEPENDENT PRACTICE

Have students complete a drawing of real objects that shows an understanding of the concept.

HANDOUT MATERIALS

Provide students with the drawing paper and other material for them to complete the independent practice drawing assignment.

GUIDED PRACTICE
The Guided Practice activities can help the teacher identify students who are having difficulty understanding the concept.

The teacher may find it helpful to use some of these activities within the lesson to give it interest and variety, to better manage the presentation of the lesson, and to manage the attention span of the students.

The suggestions are for the convenience of the teacher. The teacher may select those that are applicable to his or her specific situation, personality, as well as what would be most beneficial for the students.

GUIDED PRACTICE SHEETS
Having students complete one or more of the Guided Practice Sheets can help the teacher detect students who are having difficulty understanding the concept and provide an opportunity for the teacher to review the percepts necessary for each student to comprehend the concept.

MATERIALS AND MEDIA
The teacher may consider:
1. varying the type of drawing media used in each lesson, i.e., pencil, conte' crayon, charcoal pencil, etc.;
2. varying the type of paper, i.e., white drawing paper, colored paper, textured paper, etc.; and
3. varying the size of paper.

Have students complete a drawing of real objects, a drawing that shows an understanding of the concept. This drawing should be handed in to the teacher as the primary basis for the students' grades. Up to this point the teacher has given specific information and set specific guidelines for the students. This is the time for students to be given freedom to select the subject matter for the drawing, its composition, and the medium for the drawing. Students should be encouraged to use their imagination as they combine the concept of LINE (structure) (with all its percepts) with prior knowledge and practice to create an original drawing.

DIVERGENT THINKING
The divergent suggestions can help students develop higher thinking skills. They provide students with an opportunity to use their imagination and improve their ability to be fluent and flexible in their thinking. The suggestions also provide opportunities for students to synthesize percepts and concepts.

Although the student is neither expected to produce divergently nor be evaluated on his or her creativity at this point in their training, it is important to help students develop their imagination in order for them to be creative in future situations.

DIVERGENT WARM-UPS

The following are divergent suggestions that can be helpful in stimulating the student's imagination for the independent practice assignment. Have students:

1. Select a long animal such as a snake and imagine that its structure begins as a geometric pattern at one end and changes to an organic pattern at the other end. (Imagination)
2. Imagine a two-dimensional structure becoming a three-dimensional structure and vice versa. (Imagination)
3. Create a picture in which the student draws as many different objects as possible that have a geometric structure. (Fluency)
4. Create a picture in which the student draws as many different objects as possible that have an organic structure. (Fluency)
5. Create a picture in which two kinds of structures, such as a zebra in front of a brick wall, are contrasted. (Elaboration)
6. Create a still life picture in which all the lines are straight. (Flexibility)
7. Draw a picture in which geometric lines are placed on organic objects and vice versa; for example, brick lines occur on leaves and people, a grid-like structure occurs on leaves and trees, or zebra stripes occur on automobiles. (Flexibility)
8. Draw a picture of zoo animals and mix up the patterns of the animals: The zebra has leopard spots, a horse has a snake's skin, an elephant has the pattern of a turtle's shell. (Elaboration / Synthesis)
9. Draw a picture of a rack of clothing containing T-shirts. Show the front of each shirt and draw various structural patterns such as leopard spots, a turtle-shell pattern, giraffe spots, snake skin. (Elaboration / Synthesis)

PERFORMANCE ASSESSMENT

Explain the Performance Assessment Chart to the students. This chart will be used to help both the student and teacher evaluate the independent practice drawing (Teacher Material \ Appendix A \ Performance Assessment Chart).

Have students look at the Performance Assessment Chart displayed in the room. Explain to the students that each of the four pictures for LINE represents a different level of proficiency. Level 1 represents a weak use of the concept, while Level 4 represents a strong use of the concept. Explain to the students the characteristics of each level. (Specific characteristics of STRUCTURE are found in Appendix A \ Performance Assessment \ Proficiency Scale for STRUCTURE.) Call attention to the numbers associated with each level. When students have completed the independent practice assignment, they are to evaluate their work by comparing their drawing with the examples on the chart and decide on a number that best represents the proficiency of their work.

Allow students sufficient time to complete the drawing.

IMPROVE STUDENT SELF-EVALUATION
The main purpose of the course is to teach students to ***draw.***

Another major objective of the course is to help students learn to evaluate how well they have applied the concept in their own work and to identify it in the work of others.

Pupil self-evaluation is one of the major goals of this publication.

Student Evaluation

Once they are finished with the independent practice drawing for this lesson, have each student evaluate his or her drawing by comparing it to the examples on the Performance Assessment Chart.

With approval of the teacher, the students may perform the evaluation alone or together with other students.

The student gives the drawing to the teacher for evaluation.

Teacher Evaluation

Evaluate the student's drawing using the Performance Assessment Chart.

Evaluate how well the student has applied the concept by using the Proficiency Scale on the Performance Assessment Chart. Record a number that best describes the quality of the student's work and compares it with the student's evaluation. This provides an opportunity for a one-on-one evaluation with each student. This can be beneficial in teaching students to consider the percepts they have been taught during the lesson. If a one-on-one evaluation with the student is not practical because of class size, the evaluation process still provides each student with the opportunity to consider how well he or she has used the concept in their own work.

Students can benefit greatly from continually evaluating how well they are using all the concepts considered in the drawing course. It can improve their ability to think and evaluate.

EXPRESSIVE PROPERTIES OF

LINE

CONCEPT: Structural lines have expressive potential and can suggest ideas, moods, and feelings. Understanding the expressive qualities of structure can help students to evaluate and interpret works of art.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIAL

The following are found in the Student Material \ Unit 5 \ Lesson 2:

- Note Sheet
- Expressive Properties of Line
- Guided Practice Sheets

Color Reproductions

Oath of the Horatii
by Jaques Louis David

The Old King
by Georges Rouault

An Afternoon at the Grande Jatte
by Georges Seurat

Paper and Pencil

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HANDOUT MATERIALS

Provide students with a Note Sheet *and encourage them to take notes during the lesson (Student Material \ Unit 1 \ Lesson 1 \ Note Sheet).*

CONCEPT

State the concept.

Structural lines have expressive potential and can suggest ideas, moods, and feelings. Understanding the expressive qualities of structure can help students evaluate and interpret works of art.

FOCUS

Explain that structural lines can have expressive potential.

Structure has a great effect on our lives. Without structure we would not have houses in which to live. The structure of our homes provides us with shelter, warmth in winter and coolness in summer. We would feel much different if we had no structure to keep us protected from the weather, the sun, and the wind. The structure of our body (skeleton) helps us perform our labors and enjoy recreation. We would be unfortunate indeed if we had no bony structure to hold us upright and help us enjoy life's activities. Furthermore, without a structure to organize our time, we may be less efficient. Without a structure to organize our thoughts, we may be less aware of the world around us. Without a structure to organize our education, we may be less educated.

OBJECTIVE

State the objective.

At the end of the lesson each student will be able to examine a painting, describe its contents (including the people and objects, shape, space, value, size and proportion, and structure), analyze its contents, and give a possible interpretation of the painting.

The "expressive" lessons are to help you develop your ability as observers and critics of art. The lessons can help you become visually sensitive to the art elements around you (such as shape, space, value, size, and line) and aware of some possible meanings that may be associated with them. Even though you will not be expected to use the expressive properties in your own artwork, you should remember the expressive properties of line in order to use them to help analyze masters' works in future lessons.

HANDOUT EXPRESSIVE PROPERTIES OF LINE

Provide students with a copy of Expressive Properties of Line, *or use one of the methods described in the margin, as the material is discussed.*

EXPRESSIVE PROPERTIES OF LINE

Explain how line can be used to express ideas, moods, feelings, or values.

OBJECTIVE
The basic purpose of the course is to help students learn to ***draw.*** *In this lesson a major objective is to help students become more aware that elements carry* ***meaning*** *and can be used to communicate ideas or feelings to others.*

Another objective is to help students learn an evaluation process that will enable them to better evaluate their own artwork and the artwork of others.

MATERIALS
Providing students with visuals of the Sensory Properties can be managed in several ways:

1. by reproducing enough copies for each student to use during the lesson,

2. by enlarging the illustrations and pasting them on large sheets of poster or illustration board,

3. by drawing them on the chalk board as the percept is discussed,

4. by having the visuals prepared for use with an opaque or overhead projector, or

5. by some other appropriate method to allow everyone to see.

Teachers are encouraged to use illustrations of their own that portray the percept better than those in the Student Material.

Many people like to share their ideas and feelings with others. Learning about how others use such things as music, dance, theater, and art can help us become more aware of ourselves and others. Understanding how others express their feelings of joy, sadness, and pain can help open a channel with one another that can bring personal insight into our lives.

The experiences we have in life are typically associated with people, objects, and things such as shape, value, and line. If you have ever visited the redwood forest in California your experience was one not only of huge, tall trees, it was also an experience of lines--long vertical lines. A visit to the Nevada desert or the plains of Texas is also an experience with long, horizontal lines.

Artists use the art elements and subject matter to communicate their ideas and feeling to others. Lines are part of the tools an artist may use to communicate an idea, feeling, or personal value.

Expressive properties are associated with an object's nature, characteristic, or function. Artists magnify these characteristics in works of art to communicate their ideas with greater impact.

POSSIBLE EXAMPLES

A main objective of the course is to help students develop their observation skills. The examples in the lesson are a few of the many examples that an artist may use in an artwork. It is not the intent of the lesson that the expressive examples be all-inclusive. They are only to help students grasp the concept that visual elements can portray ideas and convey meaning.

We may not be familiar with how artists use line to communicate their thoughts and feelings. The following are only a few examples in which line can be used for expressive purposes.

STRAIGHT HORIZONTAL LINES

· RIGID, MANUFACTURED / Straight lines are seen in such things as siding on a house, wall paneling, and venetian blinds. The lines appear manufactured and can look rigid, fixed, stable, flat, and non-dimensional.

· RESTFUL / Humans rest in a horizontal position, thus horizontal lines can suggest things such as rest, sleep, quiet, silence, or peace. In certain situations horizontal lines can suggest death.

VERTICAL LINES

· FENCES / We are accustomed to seeing straight vertical lines in fences and on buildings. They can appear geometric and manufactured. These lines can appear rigid, flat, or stable.

· STRONG / Columns hold up buildings. Vertical lines in this situation can be associated with strength or support.

· CLASSIC / Vertical lines can be associated with dignity, stateliness, or formality, especially when the columns are like those of the Parthenon.

GRID (VERTICAL AND HORIZONTAL LINES)

· GRID / Lines forming a grid can be seen in a bathroom shower or on a bathroom or kitchen floor. A grid can suggest things a wall or floor covering. It may suggest things such as rigid, immoveable, stable, or stiff.

· GEOMETRIC / Grids are used in mathematics and can suggest geometry, accuracy, or precision.

STRAIGHT AND CURVED LINES

· MOTIF / Simple shapes used in a pattern can appear like a motif or a design. Such lines can suggest decoration, pattern, ornament, or embellishment.

ORGANIC LINES

· ORGANIC / Lines of this kind may be found in rock walls or pavements. They appear more organic because of the shapes involved in the construction. These lines can appear less geometric than brick or tile. They can suggest things such as country, rustic, old, outdated, or ancient.

HORIZONTAL ORGANIC LINES

· NATURE / Natural or organic horizontal lines appear like those in the landscape. These kinds of lines can represent qualities such as natural, earthly, like landscape, as things really are, or realistic.

FOLDS

· FABRIC / Lines seen in fabric and folds are associated with things that are soft and pliable. Folds can be associated with clothing, sheets, or curtains. They can suggest things such as soft, pliable, moveable, comfortable, and flowing.

FRACTURE LINES

· CRACKED / Lines seen in such things as glass, plastic, or other brittle material have distinctive kinds of lines. Fracture lines can remind us of broken objects. They can suggest things like broken, cracked, shattered, action, or accident.

· PAINFUL / Lines that appear to be broken, jagged, pointed, or sharp can convey a feeling of pain, hurt, bleeding, or injury.

· WEAR / In some circumstances these kinds of lines may make the object appear old, worn, or used.

ORGANIC LINES

· ANATOMY / Anatomical lines seen in human bodies or animals can appear organic. They may remind us of the shapes of people or human bodies. These kind of lines can suggest flesh, muscle, bone, or organs. They can appear to bulge, convolute, bubble, or swell.

THE ART CRITICISM PROCESS

Review the critical process.

1. DESCRIPTION - Have students accurately report what they see in the artwork. Have students describe what is immediately visible in the painting. Have students take an inventory of what is visually present in the picture. The description should include real and abstract characteristics of the artwork.

2. ANALYSIS - Explain the relationships among the items listed in the description. Explain how the things are organized and their behavior in the work. Explain what effect the objects and elements have in the painting.

3. INTERPRETATION - Interpretation includes finding the overall meaning of a work, based on the information gathered in the description and analysis stages of the process. Have students give a possible interpretation of the painting. Explain the theme of the work. Explain what problems the picture tries to solve.

4. JUDGMENT - Have students make judgments about the work. Have students rank the quality of the work against other works by the same artist. Have students compare the quality or importance of the work against works by different artists. Have students judge the artistic merit of the work.

CRITICAL ANALYSIS

A critical analysis is a careful analysis. One must be aware of every detail in order to make certain that every clue has been considered. Most students tend to look at art in a passive way. The examples outlined in this lesson demonstrate the level of observation that might be helpful in making a critical analysis.

ARTISTS' EXAMPLES

The teacher should feel free to select an artwork by a well-known artist in his or her own region or a quality artwork that represents local cultural values and influences.

DESCRIPTION

Learning to see and describe things accurately is one of the simplest and most important skills we can develop. Teaching students to focus on reporting things accurately without having them include comments that are prejudiced or irrelevant can be challenging. However, continue to guide them into making factual statements without "reading in" things that cannot be substantiated.

INTERPRETATION

Explain how to use information gathered during the first two steps of the critical process to interpret a picture.

The third step in the process is to present a possible interpretation of the painting. The interpretation tries to explain what the painting means. It describes the major theme or idea of the work and explains what problem the picture tries to solve. This part of the critical process is the most challenging. When the first two steps are done properly, we have a better chance of interpreting the picture accurately. The interpretation tries to sum up everything that has been considered and tries to discover the overall meaning of the painting.

Caution students not to comment on things that cannot be substantiated by actual information within the artwork. Caution students not to include statements of personal opinion that are not relevant to the interpretation. To be valid the interpretation must be a synthesis of the thoughts and ideas brought out previously in the critical process.

Caution students not to make the picture mean what they want it to mean. The job of criticism is to discover the meaning the picture presents and communicate it to others.

ILLUSTRATE/ MODEL THE CONCEPT

Describe, analyze, and interpret an artwork.

Examine The Old King *by Georges Rouault.*

DESCRIPTION

People and objects

- I see a man wearing a crown. He is a king.
- I see a flower in his hand.
- His clothing is green and his robe is red.
- His face is seen from a side view and his body is seen from a three-quarter view.
- The man's face is generic; it does not look like a portrait of any particular person.
- He wears a mustache and a beard.

Shape

- I see mostly rectangles in the painting. The shapes that make up the figure of the king are mostly rectangular.
- The edges of the shapes are irregular.
- I see some rounded shapes in his shoulder, elbow, hand, and fingers.
- Some triangular shapes can be found in the upper right hand corner, on his neck, and in his beard.

Space

- This painting has very little space. It appears to be almost flat.

- There is little overlapping in the picture. The arm and hand are in front of the body and the figure of the king is in front of the background, but there is little or no feeling of depth.

Value

- I see black lines, a middle value background, and light values in the skin and flowers.

Size and Proportion

- The proportions of the man's body and features appear natural.

- The scale of the man cannot be determined since there is nothing with which to compare his size.

Structure

- I see dark, thick lines that have been used to outline the figure and divide parts.

- The dark lines establish the structure of the painting.

- The structure is mostly vertical and horizontal.

ANALYSIS

People/objects

- The king is the only figure in the painting. We see him from about the waist up. This causes us to focus on him—something like a close-up.

- The profile view of his face makes the shape of his head clearly recognizable.

- The attitude or position of the head is like those of important people on coins.

- The crown, beard, and dark hair are things we typically see in pictures of kings.

- The generic "portrait" lacks any specifics to refer to any specific person. The figure functions more like a symbol of a king. It may also be a man that could represent any man of royalty or nobility.

- A king holding flowers may be more concerned with friendship and peace than war and bloodshed.

- His facial expression does not suggest he smiles or frowns. He is not mean or cruel.

Shape

- The shapes appear flat. They are reminiscent of the colored glass used in stained-glass windows. In fact, the whole painting has the look of a stained-glass window.
- The irregular edges of the rectangular shapes make the king look ragged, frayed, harsh, and rough. A king is royal, but the roughness of the lines and shapes make him look as if he has not seen a life of luxury and comfort.

Space

- The shallow space in the picture forces our attention on the man and nothing else. The story is about the king and nothing else.

INTERPRETATION

Some students may argue that an interpretation of a painting is one's own opinion and it can mean various things to different people. Some may say that it is impossible to come to a conclusion everyone would agree on. An opinion is a strongly held belief or conclusion which is not substantiated by positive proof. One's own opinion may be accompanied by strong emotions. One purpose of the critical process is to develop skills necessary for a valid judgment. A judgment is still an opinion, but it is based on reasoning and evaluation rather than emotion or will.

Value

- The dark value around the shapes again are reminiscent of the leading in a stained-glass window.
- The dark values make the king appear strong and steady.
- The light values in the face and hands make him appear fair and kind.
- The light value directly behind him makes him appear to either radiate light or as if there is a spiritual essence behind him.

Size and Proportion

- His proportions appear natural. Though the painting is fairly abstract, the proportions are not distorted. His proportions are like ours.

Structure

- The dark lines around the shapes create a vertical and horizontal arrangement. The king does not slump—he stands erect and upright. The artist has portrayed him to look steady and strong. This suggests he is ethical, honest, and moral.
- The lines of the shape are straight. When he moves, the shapes do not change. He is faithful and staunch. He looks like someone we could trust.
- The horizontal base created by the arm gives stability to the picture. He appears steady and balanced. Yet with the flower in his hand we know we could approach him and not fear.

INTERPRETATION

The interpretation is a summary of all the ideas and thoughts made in the critical process. The statement should explain the meaning of the picture.

Possible interpretation

I see a strong, old king. His posture gives him a dignified look. Because he holds a flower in his hand he appears kind and benevolent. A king is responsible for his subjects and this king appears as if he could sincerely take an interest in them. The dark lines, which are reminiscent of the leading in stained-glass windows, associate him with religion. Therefore, he is a king who leads his people in spiritual things. His faith is steady and unwavering. Because the shapes have ragged edges he looks worn and weary. Unlike the kings of the world who wear royal robes, his clothes are those of a common man. They are worn and ragged. The clothes he wears are no better than ours. Unlike the kings of the world who are surrounded by servants, the ones who surround him are the ones he is pleased to serve.

JUDGMENT

Many of Rouault's later artwork was executed with a dark, thick line. It may have been partially due to his experience as a stained-glass window maker when he was a young man. His painting of the old king is one of his finest works. Through the use of line, color, and texture Rouault has expressed the rugged and stalwart personality of the king better than if he had painted a photographic portrait. This is a great painting and one of Rouault's best.

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GUIDED PRACTICE

Criticism

Have students practice the critical process.

1. Have the students examine *Oath of the Horatii* by Jaques Louis David and have them fill out the Guided Practice Sheet (Student Material \ Unit 5 \ Lesson 2 \ Guided Practice Sheet · CRITICISM \ EXPRESSIVE PROPERTIES OF LINE).

2. Class activity. Have students examine *Oath of the Horatii* by Jaques Louis David and describe both its contents and how the contents affect the picture. Begin at one point in the room and have each student mention something in the painting. Make sure it is an accurate description of the painting's content. Proceed through all the students, giving each a chance to respond. Once a student has mentioned something it cannot be mentioned again unless the student expands on the comment. Give the students an opportunity to interpret the picture. Accept all the student's comments. (Student Material \ Unit 5 \ Lesson 2 \ Guided Practice Sheet · CRITICISM \ EXPRESSIVE PROPERTIES OF LINE.)

3. Group activity. Have students examine *Oath of the Horatii* by Jaques Louis David and describe both its contents and how the contents affect the picture. Students may be divided into groups, with four to six people to a group. Provide an Art Criticism Practice Sheet to each group and have the students fill out the sheet by describing, analyzing, and interpreting the artwork. When they are finished have one student be the spokesperson for the group and read the conclusions. (Student Material \ Unit 5 \ Lesson 2 \ Guided Practice Sheet · CRITICISM \ EXPRESSIVE PROPERTIES OF LINE.)

INDEPENDENT PRACTICE

Criticism

Have students practice the critical process on their own.

1. Have students examine *An Afternoon at the Grande Jatte* by Georges Seurat, or another painting by a master, and describe and analyze how shape, space, repetition, overlapping, value, size and proportion, and line affect the artwork. Have students then present a possible interpretation of the work.

2. Have students examine one of their own drawings or paintings and describe the use of shape, space, value, size and proportion, and line in conveying or expressing an idea, mood, feeling or value. Have them consider how they might use the concepts to better express a message in future pictures.

GUIDED PRACTICE

Aesthetics

Have students practice engaging in aesthetic dialogue.

1. Have students fill out the Guided Practice Sheet (Student Material \ Unit 5 \ Lesson 2 · AESTHETICS \ EXPRESSIVE PROPERTIES OF LINE).

GUIDED PRACTICE

Units 1 and 2 \ Lesson 2 will have students practice describing the contents of an artwork.

Units 3 and 4 \ Lesson 2 will have students practice the first two steps in the critical process (description and analysis).

Units 5 and 6 \ Lesson 2 will have students practice the first three steps in the process (all except judgment).

Units 7 and 8 will have students practice the entire critical process.

The practice sheet asks students to select one of two pictures that best portrays a given quality or characteristic and give an explanation for their choice.

2. Have students select one of the masters' examples displayed in the room and discuss how the artist's use of structure has affected the work's appeal. Use the Expressive Properties handout as a reference to help with this dialogue.

3. Have students discuss how the work could be improved if the choice of structure was different.

4. Have students discuss how the use of line affects the message of the work.

5. Have students discuss how the message could be affected by altering the kinds of structure used in the picture.

6. Have students discuss the importance of the work in relation to human values.

INDEPENDENT PRACTICE

Aesthetics

Have students practice aesthetic dialogue activities on their own.

1. Have students visit an art gallery and examine several paintings. Have them explain how line affects them in each of the artworks they select.

2. Have students examine other paintings and explain how structure might be changed to improve or change the message of the work.

3. Have students visit a state capitol building, a library, or a mall and explain how line has been used in the design of the building (both exterior and interior). Have them explain how the use of line contributes to a feeling of its function. Have them explain how line affects the mood or feeling of the building.

4. Have students visit a clothing store and analyze how line has been used on clothing. Have them consider things such as the following: How does the use of line affect the style? How has line affected the way it is constructed? How has line influenced the mood, feeling, or appearance of the piece?

LESSON THREE

A HISTORICAL LOOK AT

LINE / STRUCTURE

CONCEPT: Each art period used structure (line) in its unique way. How structure (line) has been used in an artwork can help to identify a specific culture or period of time.

MATERIALS NEEDED FOR THE LESSON

TIME LINE
An explanation of how the time line is organized and how to use it is contained in the introduction.

SHOREWOOD PRINTS
The actual reproductions of artwork is courtesy of Shorewood Fine Art Reproductions, Inc. Using colored reproductions of actual artwork can enhance the presentation of the lesson.

COLOR REPRODUCTIONS
of Shorewood prints are available from the publisher.

HANDOUT MATERIALS

The following are found in the Student Material \ Unit 5 \ Lesson 3:

- Note Sheet
- A Historical Look At Structure (Line)
- Guided Practice Sheet

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TIME LINE

(Appendix C)

Pencil

HANDOUT MATERIALS

Provide students with a Note Sheet *and encourage them to take notes during the lesson (Student Material \ Unit 1 \ Lesson 1).*

CONCEPT

State the concept.

Each art period used structure in its unique way. How structure has been used in an artwork can help to identify a specific culture or period of time.

FOCUS

Lead a discussion with the students to help them understand that the concept was used differently throughout history.

Explain to students that with an understanding of structure they will be able to better perceive how objects are put together, arranged, and organized. The students will see that the idea of structure is more than just how parts are connected. History has shown that it has taken on a new level of application—ways to compose the picture plane. Both these ideas can help a great deal in the students' learning to draw.

OBJECTIVE

State the objective.

At the end of the lesson each student will be able to identify the basic and most distinguishable characteristics of how the major divisions of time used structure.

HANDOUT A HISTORICAL LOOK AT STRUCTURE (LINE)

Provide students with a copy of A Historical Look at Structure (Line), *or use one of the methods described in the margin, as the material is discussed.*

A HISTORICAL LOOK AT STRUCTURE

Discuss how the concept has changed throughout history. Use the Historical Look at Value *plus the* Time Line *during the presentation of the lesson.*

Have students refer to the structure scale. The use of structure has been an important aspect in the history of art, but it was not completely known throughout history. Structure has been used to give interest, contrast, and depth to drawings and paintings. It was used mostly for decoration in ancient times. In the Middle Ages it was almost nonexistent except for the folds in clothing. In the Renaissance structural lines became more important and they were used to show the anatomy of the human body with accuracy. Today structure has become part of the way artists compose the picture plane. The skillful use of structure to create the illusion of form and dimension has taken many years to develop.

THE ANCIENT WORLD

MOST ESSENTIAL LINES - Artists in ancient cultures drew lines on the insides of shapes. Most of these lines were

OBJECTIVE

The basic purpose of the course is to help students learn to ***draw.*** *In this lesson a major objective is to help students become more aware of how the art concepts have previously been used by artists. When students are expected to use this concept in an imaginative or creative way, it can be helpful for them to have some knowledge of how artists have used it in the past. This helps students to avoid the problem of re-inventing the wheel and improves the possibility that their artistic inventions will be truly unique.*

MATERIALS

Providing students with visuals of A Historical Look at Size and Proportion can be managed in several ways:

1. by reproducing enough copies for each student to use during the lesson.

2. by enlarging the illustrations and pasting them on large sheets of poster or illustration board.

3. by drawing them on the chalk board as the percept is discussed.

4. by having the visuals prepared for use with an opaque or overhead projector, or

5. by some other appropriate method to allow everyone to see.

Teachers are encouraged to use large color reproductions that portray the masters work better than those in the Student Material.

TIME LINE

The TIME LINE contains information on all the art concepts taught in Drawing Insight, *Book One and Book Two. The concepts have been organized in horizontal rows (colored bars) and are labeled on the first panel. Text identifying a specific concept is aligned on the appropriate colored bar. Pictures relating to the text are included in the white box containing the text.*

TIME LINE

The teacher may want to refer to the same illustration on the Time Line as it is discussed in the lesson material. The Time Line may be used to help students develop a general idea of the four major historical divisions and the basic characteristics of each time period. The teacher may also want to point out to students some of the major historical events and important people concurrent with each picture in the lesson.

simple and described only the most essential aspects of the figure. The artists in the ancient world typically used lines to separate skin and clothing, hair or fur, feathers in birds, and the petals in flowers.

MEDITERRANEAN \ SIMPLE STRUCTURE · Structural lines from Sumer and Assyria are drawn in the artwork with almost mathematical precision. In the picture at the right this use of line seems to be to decorate surfaces rather than to make the objects appear natural.

ASSYRIAN \ WOVEN STRUCTURE · The Assyrians used lines to show the anatomy of figures. In the picture below these lines seemed to be more for decoration than to accurately represent real structure. The lines showing anatomy were drawn with accuracy, yet they appear somewhat exaggerated. Lines in hair appear more as if it were woven or knitted than lines in real hair.

PERSIAN \ STRUCTURAL COMPOSITION · One of the first compositions based on a rigid structural design is an artwork from the audience hall of Darius called *The Subjects Bringing Gifts to the King*. All the figures, animals, and plants are aligned with a vertical axis and set in several horizontal rows (registers). This gives the composition a rigid, mathematical appearance. This is one of the first compositions in the ancient world based on a structural grid or a structural arrangement.

THE MIDDLE AGES

ROMAN \ ACCURATE STRUCTURE · Much of the existing artwork from Greece and Rome is painted on ceramic containers. In the picture at the right we see the Greeks drew folds in clothing like many other ancient artists. The Greek artists began to use structural lines in a new way never before seen among ancient artists. Remember, the human form was highly valued to the Greeks because they believed that man was the measure of all things. A well-developed and well-proportioned human body was considered beautiful. The Greeks introduced a new use of line—one showing the anatomy of the body. Only the most essential lines in the human anatomy were included in the picture; yet each one was accurately drawn to represent the actual muscles of the figure.

EUROPE \ DECORATIVE STRUCTURE · Remember, the purpose of mosaics was to decorate the interior walls of a church. Artists used structural lines in figures and animals to help make the subjects appear real. The figures were also used as decorative motifs. Artists continually copied some religious icons over and over again. During the Middle Ages, the lines drawn in clothing, as well as other objects, steadily became more and more decorative in appearance.

EUROPE \ WET DRAPERY · Throughout Greek and Roman art an interrelation between clothing (fabric) and the human body existed. The Greeks began a tradition of portraying the human body in sculpture and in painting by showing it as if the clothing were wet. Wet fabric clings to the body and reveals its form and parts of the figure. The Medieval artist used this idea in the illuminated manuscripts and its use continued up until the end of the Middle Ages.

JAPAN · Japanese artists used lines to show the structural character of humans and natural and manufactured objects. Structural lines can be seen in such things as ribs in umbrellas, construction lines in buildings, folds in clothing, and ridges and valleys in mountains. The structure was accurately drawn and gave the objects an appearance of form and depth. Some drawings of dragons include detailed structure of its scales, teeth, and hair.

EUROPE \ STAINED GLASS WINDOWS · When windows in churches and cathedrals turned into colored pictures made of glass, structural lines took on a literal meaning in the Middle Ages. This was one of the first uses of line as an actual structural part of a picture plane (the leading in a window in this case). Major vertical and horizontal lines were used to divide the window into smaller sections to help support the weight of the glass. Lines were used to create the images of figures and other decorative motifs. Details of figures too small to be cut and formed in the leading were painted onto the glass.

EUROPE \ STRUCTURE · Toward the end of the Middle Ages, artists such as Giotto (c. 1266-1337), Simone Martini (c. 1285-1344), and the Lorenzetti brothers (c. 1319-1348) began to de-emphasize the decorative use of lines and to draw the actual structural lines of figures more accurately. A new attitude developed during the Renaissance which made people look at life and their environment differently. People began believing in the truth they could gain from direct observation of their world. Thinking, together with keen observation and clear understanding, helped artists draw and paint people and the world around them with great accuracy. It was during the Renaissance that the long tradition between clothing and the body that had developed in the Greek civilization was separated and each became independent. Clothing no longer appeared to be an extension of the human skin; it became an independent covering.

INSTRUCTION

The teacher may want to include additional information that may help students grasp a feeling of the time and have them understand the concept.

THE RENAISSANCE

EUROPE \ ACCURATE STRUCTURE · The attitude of the people in Europe changed and the people desired to achieve accomplishments equal to those of the Greeks. Artists began to develop their ability to draw and paint realistically. They could represent objects the way we see them with our eyes. Lines were used to represent objects accurately. The picture below shows a picture by Raphael. The lines have been drawn accurately to help the figure look real.

EUROPE \ STRAIGHT FOLDS · In the Northern countries (in the areas of todays Germany and Holland) some artists such as Jan Van Eyck (c. 1390-1441), Rogier van der Weyden (c. 1400-1464), Hugo van der Goes (c. 1440-1482), and Albrecht Durer (1471-1528) stylized the structural lines in clothing.

Many of the folds in women's dresses are drawn straight rather than curved. Some of the examples appear like crumpled paper rather than soft fabric. The straight lines in fabric are peculiar to the Northern artists.

EUROPE \ STRUCTURE AND ORGANIZATION · One of the discoveries during the Renaissance was using line to create a structural framework for a composition. This framework helped to achieve a major compositional goal–unity. During the Renaissance it was common to place important parts of a figure or a group of figures in a triangular arrangement. Leonardo da Vinci (1452-1519) was one who began to use this system in designing the entire picture plane.

EXAMPLES

When they are available, teachers should feel free to use colored prints or slides of the artwork illustrated in the Student Material to help students get a better sense of the actual artwork.

EUROPE \ VERMEER · Another artist who appears to have been concerned with the structural composition of his pictures was Jan Vermeer (1632-1675). Vermeer divided the picture into rectangular areas harmonious with the actual proportion of the picture plane itself. Within this framework he blended the shapes of people and objects. The rectangular objects (windows, doorways, pictures, and maps) are carefully placed within this well-designed arrangement to provide great variety.

EUROPE \ VALUE USED TO SHOW STRUCTURE · As artists began to accurately record structural lines in figures they also began to use value to help show the structural characteristic of the objects that were drawn and painted in pictures. Value became an integral part of describing structure.

THE MODERN WORLD

EUROPE \ A NEW SYSTEM FOR CREATING COMPOSITIONS · The modern world inherited the ability to draw and paint objects with a high degree of realism. Artists such as Jaques Louis David (1748-1825), Jean Auguste Dominique Ingres (1781-1867), and Jean Gustave Corbet (1819-1877) follow in this tradition. The twentieth century looked toward new ways to develop the structural framework of the picture plane. Alexander Cozens (c.1717-1786), an artist and teacher, opened the door in the contemporary world to a new way to perceive the surface of the picture and a new way to approach the process of designing. He believed that the imagination could be stimulated to create new and fresh compositional ideas by finding recognizable objects in such things as crumpled paper patterns and ink or paint stains.

EUROPE \ THE STRUCTURE BECOMES THE PICTURE · With the flattening of the pictures surface, artists began exploring more ways to structure, or organize, the picture plane. The following are several examples of artists' work that show distinctive types of compositional organizations peculiar to the modern world.

OCEANIA, AFRICA, AUSTRALIA, NEW ZEALAND and AMERICAN INDIANS · Many cultures used lines to decorate areas and also show the interior anatomy of figures and animals. The illustrations below are from New Zealand and Dinwoody, Wyoming. Both show how artists used line to portray the interior structure of a body.

GUIDED PRACTICE

Consider some of the Guided Practice Activities to help students develop a better understanding of the concept.

1. Have students complete the Guided Practice Sheet (Student Material \ Unit 5 \ Lesson 3 \ Guided Practice \ A HISTORICAL LOOK AT STRUCTURAL LINES).

2. Have students select a kind of structure from illustrations in magazines, on clothing, in buildings, etc., and trace its origin to the correct major division of history. Have students determine in which specific time period it originated. Have students try to identify if possible, which artist was responsible for its origin and identify other art periods in which it was used.

3. Have students select a culture or an art period (e.g., Egyptian, Baroque) and explain how the culture's values, pressures, forces, and needs affected the use of structure in its artwork. How did trade, war, the government, and social patterns affect how structure was used in that culture's artwork?

INDEPENDENT PRACTICE

Have students consider the following activities to help them understand the concept thoroughly.

1. You are a tourist guide in the year 2100. It is fifteen years after time travel has been perfected. The idea of *historical vacations* is becoming popular and you are putting together an itinerary for a trip to each of the four major historical periods (ancient world, Middle Ages, Renaissance, and modern world). Select one or two locations from each historical period and a few artworks from each location or civilization and create a guide booklet which includes information on the places and the artworks. Make your article complete by including such information as the names of the artworks, the location where they were discovered, the cultures or names of the artists that created them, and descriptions of how artists used line in each work. You may also want to include some information on how the artists used shape, space, and value.

2. You are a museum director preparing for an international exhibit which opens next month. The exhibit will include works from throughout history. Create an exhibit catalogue that describes the artworks, gives the artists' names, the years they were produced, and some information on how line/structure was used in each work. You may also want to include some information on shape, space, and value.

3. What if the Assyrian style of art had spread throughout the Mediterranean area during the ancient world? How would this have influenced the art of such people as the Egyptians, Greeks, Minoans, Etruscans, Persians, etc.? Show possible examples of their artwork if influenced by the Assyrians, especially the "woven" hair and accurate anatomy.

GUIDED PRACTICE ACTIVITIES

Describe to students how the TIME LINE is organized and where the specific text can be found in order to complete the practice sheet. Have them notice the list of concepts printed on the first panel of the TIME LINE.

ANSWERS TO GUIDED PRACTICE SHEET:

B, A, B, C, B, C, A, A, C, A, B.

TIME LINE ACTIVITIES

The TIME LINE activities are intended to help students become more familiar with the characteristics of drawings and paintings produced during the four major divisions in history. They are also intended to have them get a general idea of important events and people who made specific contributions during each period in history.

UNIT

6

LINEAR PERSPECTIVE

Lesson 1

- **SENSORY PROPERTIES OF LINEAR PERSPECTIVE**

Lesson 2

- **EXPRESSIVE PROPERTIES OF LINEAR PERSPECTIVE**

Lesson 3

- **A HISTORICAL LOOK AT LINEAR PERSPECTIVE**

LESSON ONE

SENSORY PROPERTIES OF

LINEAR PERSPECTIVE

CONCEPT: Linear perspective is a system for correctly drawing three-dimensional objects and their relationship to other objects in space. Using a system such as linear perspective can create the illusion of depth.

STUDENT MATERIALS
Student Materials have been prepared as part of this publication in place of a student text. The teacher is encouraged to reproduce the materials needed to effectively teach the lesson.

NOTE SHEET
A note sheet has been prepared that gives students room for both text and visual notes. This sheet can be used with each lesson. The note sheet is found in Student Material \ Unit 1 \ Lesson 1.

COLOR REPRODUCTIONS
The teacher may want to display the fine art reproductions in a prominent place in the room so students can examine them during the presentation of the lesson.

Color reproductions are available through the publisher.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIALS

The following are found in the Student Material \ Unit 6 \ Lesson 1:

- Note Sheet
- Sensory Properties of Linear Perspective
- How Masters Used Linear Perspective
- Guided Practice Sheets

Color Reproductions

Trains De Soir
by Paul Delvaux

The Brooklyn Bridge
by Joseph Stella

Drawing Paper and Pencil
(or other designated drawing material)

Performance Assessment Chart
(Appendix A)

See *Art is Elementary*
Level 6, Activities 12 and 13

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The lesson material contains more information than can be delivered to students at one time. The lesson also contains more suggestions and activities than are possible to present to students in one lesson. This gives the teacher many options and a great deal of flexibility. Teachers should review the suggested lesson plan and present the material that is appropriate for their students.

HANDOUT NOTE SHEET

Provide students with a Note Sheet *and encourage them to take notes during the lesson.*

CONCEPT

State the concept.

Linear perspective is a system for correctly drawing three-dimensional objects and their relationship to other objects in space. Using a system such as linear perspective can create the illusion of depth.

FOCUS

Lead a discussion with students to help them understand the effects of the concept in their lives.

Linear perspective has a great effect on our lives. Not only is it a big help in our depth perception, but it also is used to dramatize the action portrayed in movies. It helps give emphasis to visual ideas and helps direct our attention to those things that are most important in a picture.

OBJECTIVE

State the objective.

At the end of the lesson, each student will be able to identify linear perspective in both manufactured and natural objects and use linear perspective to represent common objects in a drawing. Students will be able to accurately evaluate how well they have been able to apply the concept of linear perspective in their own work and to identify it in the work of others.

OBJECTIVE
The basic purpose of the course is to help students learn to ***draw.*** *In this lesson a major objective is to help students develop their* ***visual perception.*** *As the percepts are discussed, encourage students to observe how these percepts function in the environment.*

HANDOUT SENSORY PROPERTIES OF LINEAR PERSPECTIVE

Provide students with a copy of Sensory Properties of Linear Perspective, *or use one of the methods described in the margin as the percepts are discussed.*

MATERIALS
Providing students with visuals of the Sensory Properties can be managed in several ways:

1. by reproducing enough copies for each student to use during the lesson,

2. by enlarging the illustrations and pasting them on large sheets of poster or illustration board,

3. by drawing them on the chalkboard as the percept is discussed,

4. by having the visuals prepared for use with an opaque or overhead projector, or

5. by some other appropriate method to allow everyone to see.

Teachers are encouraged to use illustrations of their own that portray the percept better than those in the Student Material.

SENSORY PROPERTIES OF LINEAR PERSPECTIVE

Explain the concept and percepts to students.

The Linear Perspective Scale

The scale portrays examples of linear perspective that range from no perspective (no converging lines) to a drawing that uses converging lines to depict depth. Students should notice the effect of the converging lines on the illusion of depth and space in the picture. Objects seen from the side do not have the appearance of depth, while the linear perspective example shows a strong appearance of depth.

The linear perspective system works best when portraying objects that rest on a flat surface such as a tabletop, a floor, or a flat expanse of ground.

Discuss the *percepts* that describe linear perspective.

HORIZON LINE

1. The *horizon line* is the horizontal line where the sky and the ground meet. It is the apparent division of the sky from the ground (or water). The line on the top of the mountain is not the horizon line; mountains "rest" on the horizon line.

> Our view of the landscape (while standing on the ground) is limited by the curving of the earth's surface to a horizon which always appears as a straight horizontal line.

EYE LEVEL

2. Eye level can be thought of as a flat plane extending in all directions exactly at the level of our eyes and parallel to the ground.

> The horizon line is a straight horizontal line that appears at eye level. The words *horizon line* and *eye level line* mean the same thing and are used interchangeably.

PARALLEL LINES

3. Parallel lines are an equal distance apart at all points along their length.

SETS OF PARALLEL LINES

4. Different sets of parallel lines can exist within one object.

A cube has three sets of parallel lines.

Parallel lines exist in many manufactured objects. The sides of tables, chairs, desks, buildings, roads, books, automobiles, and so

CONCEPT AND PERCEPTS
Both the teacher lesson plan and the Student Material contain the same information explaining the concept and percepts. However, the teacher lesson plans contain additional information (indented and in smaller type) that may help the teacher in presenting the percepts to students. The Student Material is illustrated to help students understand the concept more clearly.

forth, may all be parallel. Parallel lines can curve and still remain parallel, such as in a road, ribbon, or electrical lines along the side of roads. Short, broken lines that appear to be parallel exist in such things as the strata of a cliff or mountain, rocks, clouds, and plowed fields. Objects lined up in a row can create implied parallel lines. Fence posts, telephone poles, and trees in a windbreak are a few examples.

PERCEPTS
All of the percepts are important for the student's understanding. Each percept can contribute to the student's drawing skill.

Each percept may also be considered in the evaluation process.

PARALLEL LINES CONVERGE

5. Parallel lines appear to converge as they recede (or extend) into the distance. The illustrations in the Student Material show the surface of an object tilting away from the viewer and toward the horizon. As the surface tips or turns toward the horizon, one set of parallel lines appears to converge.

Emphasize to students that these parallel lines APPEAR to come together, or get closer, as they near the horizon line. In reality parallel lines are still parallel although they appear to converge.

VANISHING POINT

6. Parallel lines that recede, or extend, into the distance and are parallel to the ground will appear to converge (meet) at a single point on the horizon line. This point, where lines or edges appear to vanish, is called a vanishing point. The illustration in the Student Material shows the top surface of a box extended toward the horizon and the converging lines meeting at a single vanishing point.

ALL PARALLEL LINES CONVERGE AT A SINGLE POINT

7. No matter how many parallel lines there are in a given scene they will all converge at the same vanishing point.

OBJECTS ABOVE AND BELOW THE HORIZON

8. When looking at an object at eye level, the top and bottom surfaces of the object are usually not seen. When looking at an object that is below eye level, the top surface is visible (the bottom cannot be seen). When looking at an object that is above eye level, the bottom is visible (the top cannot be seen).

PLACEMENT OF THE HORIZON LINE

9. The horizon line can be placed at any location in the picture. The horizon line can be placed high or low in the picture depending on whether the viewer is looking up or down at an object.

Imagine the picture plane being a piece of glass that is positioned in front of the viewer and perpendicular to the line of sight. When the head tilts up to look at a subject, the "glass" (picture plane) tilts up as well. When this happens, the horizon line appears lower in the picture plane. (There is more sky visible than ground.)

When looking straight ahead at a subject, the "glass" (picture plane) is vertical and the horizon line is near the center of the picture plane. (There is about as much sky as there is ground.)

When looking down at a subject, the "glass" (picture plane) is tilted down, placing the horizon line higher in the picture plane. (There is more ground visible than sky.)

POSITION OF THE VIEWER

10. Certain terms are used to explain the position of the viewer in relation to the subject. A "bird's-eye" view suggests that the viewer is high above the ground and looking down at a subject. The "normal" view suggests that the viewer is looking straight ahead while standing on the ground. The "worm's-eye" view suggests that the viewer is near to the ground, if not lying on the ground.

TYPES OF LINEAR PERSPECTIVE

Linear perspective is the system of using a horizon line and vanishing points to create the illusion of three-dimensional forms. There are several systems of linear perspective:

1. ONE-POINT PERSPECTIVE

One-point (or parallel) perspective is a system of drawing objects using one vanishing point. With this type of perspective the person is stationed to see the facing surfaces of objects. The line of sight runs parallel with the parallel lines. Many drawings locate the one vanishing point close to the middle of the picture. This system is susceptible to some distortion if the vanishing point is moved too far from the center of the drawing. Because of this, it is not used for long, narrow pictures. However, this type of perspective is useful when looking down long hallways or the sides of buildings, or looking along a long series of objects such as telephone poles or fence lines.

2. MEASURING POINT PERSPECTIVE

Measuring point perspective uses a system of measuring points in addition to vanishing points to achieve a mathematical accuracy when drawing objects in three dimensions. This system is useful when objects are drawn from written instructions. This system is recommended for drawings of single objects such as industrial products, machinery, buildings, etc., especially those where accuracy of size and proportion is critical.

3. TWO-POINT PERSPECTIVE

Two-point (or angular) perspective is a system that involves drawing objects with two vanishing points. With this kind of perspective the person is stationed to see the corner of cubical objects with the line of sight someplace between two sets of parallel lines. This system is very flexible and is widely used. Distortion can occur if the vanishing points are placed too close together.

4. THREE-POINT PERSPECTIVE

Three-point perspective permits objects to be drawn from either above or below. The vertical as well as the horizontal lines converge at vanishing points. Three-point perspective is a more complicated system than one- or two-point perspective and for this reason is not widely used.

5. ISOMETRIC PERSPECTIVE

Isometric perspective is a way of drawing objects without converging lines. This type of perspective is used as a diagram to show actual proportions of objects, such as the floor plan or architectural model in three dimensions.

6. CURVILINEAR PERSPECTIVE

Curvalinear perspective is a system that portrays the illusion of straight lines curving due to a wide angle of vision. When linear objects can be viewed at or near 180 degrees, the effect of two opposing vanishing points can be seen. Objects photographed with a wide-angle lens reveals this kind of distortion. In this condition long, straight lines appear to curve. Curvalinear perspective is not widely used by artists because it is also a complicated perspective system.

INSTRUCTIONS FOR USING ONE-POINT PERSPECTIVE TO DRAW A CUBE

1. Have students establish the location of the horizon line (eye level) in the picture plane.
2. Place a vanishing point on the horizon line. For one-point perspective, this vanishing point should be placed near the center of the horizon line.
3. Draw a square below the vanishing point to represent the front of a box.
4. Draw a line from the top two corners of the box toward the vanishing point. These lines represent the converging parallel edges of the top surface of the box.
5. Complete the top of the box by drawing its far edge somewhere between the two converging lines and parallel to the horizon.
6. Examine the box and check for errors. Are all vertical lines parallel? All vertical lines must be parallel to each other and perpendicular to the horizon line. Do the edges of the box that recede toward the horizon converge at the same vanishing point? Are all horizontal lines parallel to the horizon line?

INSTRUCTIONS FOR USING TWO-POINT PERSPECTIVE TO DRAW A CUBE

1. Have students establish the location of the horizon line (eye level) in the picture plane.
2. Place two vanishing points on the horizon line—one on the right and one on the left. Make them far apart from each other. In many two-point perspective drawings, the vanishing points are located outside the picture plane.
3. Draw a vertical line to indicate the height of the box.
4. Draw from the bottom of this vertical to each of the two vanishing points.
5. Repeat step 4 by drawing lines from the top of the vertical line.
6. Draw two more vertical lines to indicate the sides of the box.
7. Draw a line from these top corners to each of the appropriate vanishing points.
8. Examine the box for any errors. Check to see if all vertical lines are parallel. Do all parallel lines converge to the appropriate vanishing point? Does the box look like a cube or an elongated box?

TECHNICAL TIPS

1. Heights of objects that are near and far

Converging lines can help determine the height of similar objects in the picture plane. When the height of one object is known, how do you determine the height of a similar and more distant object? Start by placing a diagonal line from the base of the closer object to the horizon line. Next, from the top of the closer object, draw a line to the same point on the horizon line. Any vertical line within the two converging lines will be the height of a similar object in the distance.

2. Diagonals

Diagonals can be used to find the center of a circle or rectangle.

ILLUSTRATE/ MODEL THE CONCEPT

HANDOUT HOW MASTERS USED LINEAR PERSPECTIVE

Provide students with a copy of How Masters Used Linear Perspective. *This sheet provides a black-and-white reproduction of the Masters' Examples for use when color reproductions are not available. Have students refer to this sheet during the lesson. The sheet also contains enrichment material that can give students a feel for the artists, their background, and the culture in which the art was produced.*

HOW MASTERS USED LINEAR PERSPECTIVE

Discuss how masters used linear perspective.

Have student examine Trains De Soir *and* The Brooklyn Bridge. *Have students identify the lines in the picture that converge. Can the students see any converging lines in Stella's abstract picture of the Brooklyn Bridge? (The supporting cables converge. Lines in the roads in the background also converge.) Have the students explain whether the converging lines give the picture a sense of depth. (Yes.) Have the students identify where the horizon line is located in both pictures. Ask the students if the horizon line is in a definite place in Stella's picture. (No.)*

MONITOR STUDENTS' UNDERSTANDING

The teacher should monitor how well each member of the class is understanding the concept. Continually asking questions and observing responses during the lesson can help the teacher monitor comprehension. It may be necessary to reteach the concept, using different teaching methods and styles, to those who have difficulty grasping the concept.

OTHER MASTERS' EXAMPLES
The teacher should feel free to select artworks by well-known artists in their own area or region or a quality artwork that represents local values and influences.

GUIDED PRACTICE

ACTIVITIES

Consider one or more of the following Guided Practice Activities in order to assist students to develop a better understanding of the concept.

1. Have students use magazine pictures and identify where the horizon line is located. (Comprehension)
2. Have students use magazine pictures and explain the eye level of the person taking the photograph. (Comprehension)
3. Have students identify several parallel lines in the classroom. (Comprehension)
4. Have students identify the three sets of parallel lines in the architecture of the classroom. (Comprehension)
5. Have the students identify where they see converging lines in the classroom. (Comprehension)
6. Using magazine pictures, have the students identify where the vanishing point is located in a picture of buildings or other objects having converging lines. (Comprehension)
7. Have students use magazine pic-

GUIDED PRACTICE
The Guided Practice activities can help the teacher identify students who are having difficulty understanding the concept.

The teacher may find it helpful to use some of these activities within the lesson to give it interest and variety.

tures and locate where the horizon line is on the page, i.e., high, middle, or low. (Comprehension)

8. Have students use magazine pictures and identify how many vanishing points have been used in a picture of buildings or other objects having converging lines. (Comprehension)

GUIDED PRACTICE SHEETS
Having students complete one or more of the Guided Practice Sheets can help the teacher detect students who are having difficulty understanding the concept.

GUIDED PRACTICE

SHEETS

Consider having students complete one or more Guided Practice Sheets *in order for them to develop skill and display an understanding of the concept.*

MATERIALS AND MEDIA
The teacher may consider:
1. varying the type of drawing media used in each lesson, i.e., pencil, conte' crayon, charcoal pencil, etc.;
2. varying the type of paper, i.e., white drawing paper, colored paper, textured paper, etc.; and
3. varying the size of paper.

HANDOUT GUIDED PRACTICE SHEETS

Provide the students with a copy of the Guided Practice Sheets.

1. Locate the vanishing point for several objects on the page. Given the facing surfaces of several boxes, the students are to draw the rest of the boxes using the vanishing point located on the page. One side of several boxes has been drawn on the page. Have the students draw the rest of the boxes using two vanishing points.

2. Have students make a composition with a number of pieces of furniture using either one or two-point perspective. Have the students find the vanishing point of a drawing of a building and use it to complete a side to a storefront.

INDEPENDENT PRACTICE

Have students complete a drawing of real objects that shows an understanding of the concept.

HANDOUT MATERIALS

Provide students with the drawing paper and other material for them to complete the independent practice drawing assignment.

Have students complete a drawing of real objects, a drawing that shows an understanding of the concept. This drawing should be handed in to the teacher as the primary basis for the student's grade. Up to this point the teacher has given specific information and set specific guidelines for the students. This is the time for students to be given freedom to select the subject matter for the drawing, its composition, and the medium for the drawing. Students should be encouraged to use their imagination as they combine the concept of linear perspective (with all its percepts) with prior knowledge and practice to create an original drawing.

DIVERGENT WARM-UPS

The following are divergent suggestions that can be helpful in stimulating the student's imagination for the independent practice assignment. Have the student:

1. Imagine that he or she is a bee or a fly buzzing around the pieces of a checkerboard or a chessboard. (Imagination)

2. Draw several cubes in different positions and in various locations above and below the horizon line. (Fluency)
3. Draw as many variations of the basic forms as he or she can in a picture. Use either one or two vanishing points. (Fluency and Flexibility)
4. Show a bug's-eye view of the inside of a computer with all the solid-state lines on computer boards converging toward a vanishing point. (Flexibility)
5. Show workmen repairing massive phone and electrical lines below the street in a large city such as New York or Chicago. The pipes could be running vertical and horizontal, with corners, and angles and with valves and fittings. (Flexibility)
6. Draw the tubing, wiring, etc., of an automobile engine using either one- or two-point perspective. (Flexibility)
7. Draw a scene of a storage area in a furniture warehouse. (Flexibility)
8. Draw a scene of a large city using curvalinear perspective. (Elaboration)

PERFORMANCE ASSESSMENT

Explain the Performance Assessment Chart to the students. This chart will be used to help both the student and teacher evaluate the independent practice drawing (Teacher Material \ Appendix A \ Performance Assessment Chart).

Have students look at the Performance Assessment Chart displayed in the room. Explain to the students that each of the four pictures for LINEAR PERSPECTIVE represents a different level of proficiency. Level 1 represents a weak use of the concept, while Level 4 represents a strong use of the concept. Explain to the students the characteristics of each level. (Specific characteristics of LINEAR PERSPECTIVE are found in Appendix A \ Performance Assessment \ Proficiency Scale for LINEAR PERSPECTIVE.) Call attention to the numbers associated with each level. When students have completed the independent practice assignment, they are to evaluate their work by comparing their drawing with the examples on the chart and decide on a number that best represents the proficiency of their work. Allow students sufficient time to complete the drawing.

Student Evaluation

Once they are finished with the independent practice drawing for this lesson, have each student evaluate his or her drawing by comparing it to the examples on the Performance Assessment Chart.

With approval of the teacher, the students may perform the evaluation alone or together with other students.

The student gives the drawing to the teacher for evaluation.

Teacher Evaluation

Evaluate the student's drawing using the Performance Assessment Chart.

Evaluate how well the student has applied the concept by using the Proficiency Scale on the Performance Assessment Chart. Record a number that best

DIVERGENT THINKING
The divergent suggestions can help students develop higher thinking skills. They provide students with an opportunity to use their imagination and improve their ability to be fluent and flexible in their thinking. The suggestions also provide opportunities for students to synthesize percepts and concepts.

Although the student is neither expected to produce divergently nor be evaluated on his or her creativity at this point, it is important to help students develop their imagination in order for them to be creative in future situations.

Students can benefit greatly from continually evaluating how well they are using all the concepts learned in the drawing course.

describes the quality of the student's work and compares it with the student's evaluation. This provides an opportunity for a one-on-one evaluation with each student. This can be beneficial in teaching students to consider the percepts they have been taught during the lesson. If a one-on-one evaluation with the student is not practical because of class size, the evaluation process still provides each student with the opportunity to consider how he or she has used the concept in his or her own work.

IMPROVE STUDENT SELF-EVALUATION

The main purpose of the course is to teach students to ***draw.***

Another major objective of the course is to help students learn to evaluate how well they have applied the concept in their own work and to identify it in the work of others.

LESSON TWO

EXPRESSIVE PROPERTIES OF

LINEAR PERSPECTIVE

CONCEPT: Linear perspective has expressive potential and can suggest ideas, moods, and feelings. Understanding the expressive qualities of linear perspective can help students to evaluate and appreciate works of art.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIAL

The following are found in the Student Material \ Unit 6 \ Lesson 2:

- Note Sheet
- Expressive Properties of Linear Perspective
- Guided Practice Sheets

Color Reproductions

Trains De Soir
by Paul Delvaux

The Brooklyn Bridge
by Joseph Stella

Le Jour
by George Braque

Paper and Pencil

HANDOUT MATERIALS

Provide students with a Note Sheet *and encourage them to take notes during the lesson (Student Material \ Unit 1 \ Lessons 1 \ Note Sheet).*

CONCEPT

State the concept.

Linear perspective has expressive potential and can suggest ideas, moods, and feelings. Understanding the expressive qualities of linear perspective can help students to evaluate and appreciate works of art.

FOCUS

Explain that linear perspective can have expressive potential.

Linear perspective has great effect on our lives. It not only is a great assistance in our depth perception but is used in movies to dramatize depth, movement, and action. It helps give emphasis to visual ideas and direct our attention to those things that are most important in a picture. Functionally it helps us to judge distance and gives us many cues that can help in our perception of depth. It has great application in such fields as architecture, landscape architecture, engineering, manufacturing, interior design, and commercial art.

OBJECTIVE

State the objective.

At the end of the lesson each student will be able to examine a painting, describe its contents (including people and objects, shape, space, value, size and proportion, structure, and linear perspective), analyze its contents, and give a possible interpretation of the painting.

The "expressive lessons" are to help you develop your ability as observers and critics of art. Part of the objective of this lesson is to help you also become visually sensitive to the art elements around you and how they affect us psychologically. We tend to associate emotions, feelings, ideas, and personal values with such things as shape, value, line, color, and size. Even though you will not be expected to use the expressive properties in your own artwork, you should remember the expressive properties of linear perspective in order to use them to help analyze masters' works in future lessons.

OBJECTIVE

The basic purpose of the course is to help students learn to ***draw****. In this lesson a major object is to help students become more aware that elements carry* ***meaning*** *and can be used to communicate ideas or feelings to others.*

Another objective is to help students learn an evaluation process that will enable them to better evaluate their own artwork and the artwork of others.

HANDOUT EXPRESSIVE PROPERTIES OF LINEAR PERSPECTIVE

Provide students with a copy of Expressive Properties of Linear Perspective, *or use one of the methods described in the margin, as the material is discussed.*

POSSIBLE EXAMPLES

A main objective of the course is to help students develop their observation skills. The examples in the lesson are a few of the many examples that an artist may use in an artwork. It is not the intent of the lesson that the expressive examples be all-inclusive. They are only to help students grasp the concept that visual elements can portray ideas and convey meaning.

EXPRESSIVE PROPERTIES OF LINEAR PERSPECTIVE

Explain how linear perspective can express ideas, moods, feelings or values.

Many people like to share their thoughts and feelings with others. Artists communicate their ideas through their artwork. They use such things as subject matter and art elements, i.e., shape, value, line, and linear perspective, to tell us about something that is important to them.

Our experiences in life are typically associated with "things" such as people and objects, and "visual elements" such as shape, value, size, and linear perspective. Linear perspective has been used more and more to dramatize depth and action in movies and cartoons. Much of our perception of depth and space is probably due to the effect of linear perspective.

Expressive properties are associated with an object's nature, characteristic, or function. Artists magnify these characteristics in works of art to communicate their ideas with greater impact.

We may not be familiar with how artists use linear perspective to express an idea or create a mood. The following examples are to help you see some typical applications of linear perspective by artists. The examples are not intended to be the complete inventory of artistic uses for this concept. The examples are to help you see it in the work of others and explore the possibility of using linear perspective for expressive purposes in your own work.

EXPRESSIVE QUALITIES OF LINEAR PERSPECTIVE

CORRECT PERSPECTIVE

· REALITY / Pictures that are drawn correctly with either one,- two,- or three-point perspective can create the appearance of reality. Things look as they should, resembling what we see in real life. Pictures that show correct perspective can suggest things such as normal, common, average, all is well, typical, or healthy.

DRAMATIC PERSPECTIVE

· DRAMATIC / Viewing objects from unusual vantage points can create dramatic pictures. Pictures in which the vanishing point is near the edge of the picture plane, (top, bottom, side, or corner) can suggest things such as extreme, drama, excitement, enthusiasm, distress, anxiety, vertigo, or fear.

CURVALINEAR PERSPECTIVE

· DISTORTION, SEEING GREAT DISTANCES / The distortion that occurs when viewing objects with a wide-angle lens can create unusual visual feelings. We seldom notice this phenomenon with our eyes, yet it occurs frequently. Photographs taken with an extreme wide-angle lens tend to show curved perspective most dramatically. When artists use this device in their pictures, it can suggest things such as grand, hugh scale, wide open, broad vision, all-encompassing, vast, or great expanse. The world appears to diminish in scale, and lines appear to warp or twist in unusual ways. Curvalinear perspective can suggest things such as distortion, warping, or a slanted vision. Sometimes this kind of perspective is used to represent the future, space age, up-to-the-minute, or extremely modern.

ISOMETRIC PERSPECTIVE

· MECHANICAL, UNUSUAL / Some artists use isometric perspective to show depth without the diminishing size of objects. Pictures that are drawn in isometric perspective can portray dimension; yet they do not look realistic. They can appear unusual or abnormal. They may appear curious, strange, fantastic, or odd.

UNCOORDINATED VANISHING POINTS

· UNREAL / We get accustomed to seeing the parallel lines of buildings and other objects that are parallel to each other converge at a point somewhere on the horizon. Pictures where the parallel lines of objects do not converge on the horizon can suggest things such as a dream, a fantasy, surreal, unreal, or distorted.

TILTING HORIZON LINES

· DISASTER / Disregarding the angles of inclined planes, the horizontal ground is always level--it never tilts. Pictures that contain a horizon line that tilts can appear disturbing. A picture like this can suggest being distorted, slipping, sinking, chaotic, confusion, upheaval, dreaming, or being unreal.

EXTRA VANISHING POINTS

· CONFUSING / We expect to see all the parallel lines for one object vanish at the same point. Pictures that contain objects where the parallel lines converge at several points (uncoordinated vanishing points) appear confusing. They can be baffling, a trick, a puzzle, or a mystery.

REVERSED PERSPECTIVE

· DISTORTED / The vanishing points for objects are seen behind or to the side of them, never in front of them (behind the viewer). Vanishing points are always seen in the direction of our sight. Pictures that reverse perspective, that is, place the vanishing point in back of the viewer, can flatten the appearance of objects and make them appear disorienting. They look puzzling, reversed, backwards, flattened, non-dimensional, strange, weird, peculiar, unusual, or distorted.

THE ART CRITICISM PROCESS

Review the critical process.

1. DESCRIPTION—Have students accurately report what they see in the artwork. Have them describe what is immediately visible in the painting. Have them take an inventory of what is visually present in the picture. The description should include real and abstract characteristics of the artwork.

2. ANALYSIS—Have students explain the relationships among the items listed in the description. Have them explain how the things are organized and their behavior in the work. Have them explain what effect the objects and elements have in the painting.

3. INTERPRETATION--Interpretation is finding the overall meaning of

CRITICAL ANALYSIS

A critical analysis is a careful analysis. One must be aware of every detail in order to make certain that every clue has been considered. Most students tend to look at art in a passive way. The examples outlined in this lesson demonstrate the level of observation that might be helpful in making a critical analysis.

DESCRIPTION

Learning to see and describe things accurately is one of the simplest and most important skills we can develop. Teaching students to report things accurately without including comments that are prejudiced or irrelevant can be challenging. However, continue to guide them into making factual statements without "reading in" things that cannot be substantiated.

a work based on the information gathered in the description and analysis stages of the process. Have students give a possible interpretation of the painting. Have them explain the theme of the work. Have them explain what problems the picture tries to solve.

4. JUDGMENT—Have students make judgments about the work. Have them rank the quality of the work against other works by the same artist. Have them compare the quality or importance of the work against works by different artists. Have them judge the artistic merit of the work.

ARTISTS' EXAMPLES

The teacher should feel free to select an artwork by a well-known artist in his or her own region or a quality artwork that represents local cultural values and influences.

INTERPRETATION

Help students learn to interpret information gathered from the description and analysis stages.

The third step in the process of art criticism is to present a possible interpretation of the painting. The interpretation tries to explain what the painting means. It describes the major theme or idea of the work and explains what problems the picture tries to solve. This part of the critical process is the most challenging. When the first two steps are done properly, we have a better chance of interpreting the picture accurately. The interpretation tries to sum up everything that has been considered and discover the overall meaning of the painting.

Caution students not to comment on things that cannot be substantiated by actual information within the artwork or to include statements of personal opinion that are not relevant to the interpretation. To be valid, the interpretation must be a synthesis of the thoughts and ideas brought out previously in the critical process.

Caution students not to make the picture mean what they want it to mean. The job of criticism is to discover the meaning the picture presents and communicate it to others.

ILLUSTRATE/ MODEL THE CONCEPT

Describe, analyze, and interpret an artwork.

Examine Trains De Soir *by Paul Delvaux.*

INTERPRETATION

People and objects

- I see the end of a train in a station.
- I see other trains on another track in the station.
- I see a building very near on the left side and several buildings farther away on the right side of the painting.
- I see lights on poles in-between the two trains.
- I see some trees.
- I see a girl and a fence in the lower right corner.
- I see a dark sky and a crescent moon.
- I see cast shadows on the walkways.

Shapes

- The dominant shape in the picture is like a rectangle or square. The buildings, fence, and lights are rectangular.
- There are very few circles. When they

do occur, they are small. The lights on the train are circles. The moon is part of a circle.

- There are several triangular shapes created by the linear perspective. The shape of the light poles, the cast shadows on the left, and the train tracks in the foreground (including the walkways) are like triangles.

Space

- There is a lot of space in this painting. I see objects in the foreground and middle ground and the sky in the background. The space appears to be some distance beyond the train and station.
- There is a limited amount of space implied between the viewer and the train. The rear of the train suggests a "wall."

Value

- Most of the painting is a middle value. A lot of it is dark. Smaller places in the picture are light.

Size and Proportion

- The buildings, train, and people are painted using natural size and proportion.

Line

- The structure is primarily made of the thin lines of the train track, the light poles, the cast shadows, and the electrical lines.
- The lines are essentially vertical. Some lines converge toward the horizon in front of the train.

Linear perspective

- The painting uses one-point perspective. The lines converge in front of the train on the left-hand side. The perspective gives the picture a sense of depth. The train blocks our view of the actual vanishing point.

ANALYSIS

People/objects

- There is only one figure in the painting—the girl. The station appears deserted. The world looks empty. This is unusual for a train station, which usually would have many people performing their jobs.

- There are a lot of buildings where people would live and work.

- The fence in front of the girl blocks her path toward the train.

Shape

- The squares and rectangular shapes make the painting feel stiff and strained.

- The objects appear natural, but most of them are geometric and manufactured. It appears to be a synthetic world where few real trees, animals, or people exist.

Space

- Even though there appears to be a great amount of space in the picture, we can only imagine that it actually exists since the back part of the train blocks our view of seeing into the distance. The train creates a barrier. It acts as a shield, a veil. It never allows us to see any real depth. We know there is a great amount of space in the sky, but our world really exists only in the train station. The station is spacious, so the space we are allowed to experience is more wide than deep.

- The picture creates a space in which we are isolated in the station.

Value

- The train is painted black. Black suggests death.
- The dark values make it appear as if it is night, but they also make the mood heavy, ominous, and foreboding. The feeling is not scary; it is anxious. The light does not come from the lights in the station; it comes from the moon in the sky. Yet the crescent moon could not give off that much light. The light seems to be originating from in front of the train from some unseen light source.

Natural size and proportion

- The objects are drawn with proper size and proportion.

Lines

- The lines in the painting are narrow. This suggests restraint, constriction, or stress.
- The vertical lines suggest a strength and an inability to move. They suggest stillness; things are not moving.
- The figure of the girl appears wedged in- between the two vertical posts. She appears unable to move. She is frozen in her spot.

Linear perspective

- The linear perspective causes us to focus on the train. It is the single most important object in the picture.
- The converging lines of the tracks, the lights, and the buildings suggest movement; yet the train (which is a form of transportation) is still.
- The lines converge at a vanishing point we never see. We are not shown what is in front of the train. We are drawn again and again to the train and the desire to move to the right or the left to see beyond it.
- The linear perspective is slightly exaggerated. If all the parallel lines were extended, they would not converge at exactly the same spot. The linear perspective appears natural, but Delvaux has taken license to distort it slightly.

Additional observations and questions

- We are viewing the scene from someplace on the tracks.
- Are we in another train behind the one in the picture?
- Is our turn in the station next?
- Is our train painted black also?
- What place is this? There are no signs to tell what stop this is.

INTERPRETATION

The interpretation is a summary of all the ideas and thoughts made in the critical process. The statement should explain the meaning of the picture.

Possible interpretation

We are traveling on the death train and it is presently en route. It goes in one direction--onward in time. There are no signs to tell us where we are because the place we are located is someplace in time, not a geographic location. We cannot see what lies ahead of us beyond the train because it lies in the future, and no one knows what is in the future. Though we live with many other people in society, we are alone in our journey through life except for the baggage we carry with us in the form of knowledge and memories.

This is a personal statement about death and our lonely passage into that dark unknown. When it is "our time" we alone are allowed passage. Like the young girl in the corner of the picture, others are blocked from boarding the train and accompanying us--they stay behind.

JUDGMENT

Without portraying images of monsters, skulls, the grim reaper, or other figures of death, Delvaux has created a mysterious and provocative painting about a subject that will concern each one of sooner or later. Rather than show us the scary side of death that we often see portrayed in movies and television shows, Delvaux has presented another view which causes us to consider its mystery and its inevitability. This is one painting whose message we can spend hours contemplating its message. This is a great painting.

GUIDED PRACTICE

Criticism

Have students practice the critical process.

1. Have the students examine *The Brooklyn Bridge* by Joseph Stella and use the art criticism process to describe, analyze, and interpret the painting (Student Material \ Units 6 \ Lesson 2 \ Guided Practice · CRITICISM \ EXPRESSIVE PROPERTIES OF LINEAR PERSPECTIVE). The Expressive Properties handout may be use to help in describing the shapes in the painting.

2. Class activity. Have the students examine *The Brooklyn Bridge* by Joseph Stella and use the art criticism process to describe, analyze, and interpret the painting (Student Material \ Units 6 \ Lesson 2 \ Guided Practice · CRITICISM \ EXPRESSIVE PROPERTIES OF LINEAR PERSPECTIVE) Begin at one point in the room and have each student mention something in the painting. Make sure it is an accurate description of the painting's content. Proceed through all the students, giving each a chance to respond. Once a student has mentioned something, it cannot be mentioned again unless the student expands on the description. Next, give each student an opportunity to explain how the contents affect the picture. Finally, have the students interpret the picture. Accept the students comments.

INTERPRETATION

Some students may argue that an interpretation of a painting is one's own opinion and it can mean various things to different people. Some may say that it is impossible to come to a conclusion everyone would agree on. An opinion is a strongly held belief or conclusion which is not substantiated by positive proof. One's own opinion may be accompanied by strong emotions. One purpose of the critical process is to develop skills necessary for a valid judgment. A judgment is still an opinion, but it is based on reasoning and evaluation rather than emotion or will.

GUIDED PRACTICE

Units 1 and 2 \ Lesson 2 will have students practice describing the contents of an artwork.

Units 3 and 4 \ Lesson 2 will have students practice the first two steps in the critical process (description and analysis).

Units 5 and 6 \ Lesson 2 will have students practice the first three steps in the process (all except judgment).

Units 7 and 8 will have students practice the entire critical process.

3. Group activity. Have the students examine *The Brooklyn Bridge* by Joseph Stella and use the art criticism process to describe, analyze, and interpret the painting (Student Material \ Units 6 \ Lesson 2 \ Guided Practice · CRITICISM \ EXPRESSIVE PROPERTIES OF LINEAR PERSPECTIVE). Students may be divided into groups, with four to six people to a group. Provide an Art Criticism Practice Sheet to each group and have the students fill out the sheet by describing the artwork. When they are finished, have one student be the spokesperson for the group and read the descriptions.

INDEPENDENT PRACTICE

Criticism

Have students practice the critical process on their own.

1. Have students examine *Le Jour* by Georges Braque, or another painting by a master, and describe, analyze, and give an interpretation of the work. The criticism process should include shape, space, repetition, overlapping, value, size and proportion, structure, and linear perspective. The Expressive Properties handout can be used to help identify the shapes in the painting.

2. Have students examine one of their own drawings or paintings and describe the use of shape, space, value, size and proportion, line, and linear perspective in conveying or expressing an idea, a mood, a feeling, or a value. Have them consider how they might use the concepts to better express a message in future pictures.

GUIDED PRACTICE

Aesthetics

Have students practice engaging in aesthetic dialogue.

1. Have students fill out the Guided Practice Sheet (Student Material \ Unit 6 \ Lesson 2 · AESTHETICS \ EXPRESSIVE PROPERTIES OF LINEAR PERSPECTIVE). The practice sheet asks students to select one of two pictures that best portrays a given quality or characteristic and give an explanation for their choice.

2. Have students select one of the masters' examples displayed in the room and discuss how the artist's use of linear perspective has affected the work's appeal.

3. Have students discuss how the work could be improved if the choice of linear perspective was different.

4. Have students discuss how the use of linear perspective affects the message of the work.

5. Have students discuss how the message could be affected by altering the kinds of linear perspective used in the picture.

6. Have students discuss the importance of the work in relation to human values.

INDEPENDENT PRACTICE

Aesthetics

Have students practice aesthetic dialogue activities on their own.

1. Have students visit an art gallery or art museum and examine several paintings. Have them explain how linear perspective affects each of the pieces they select. Use the Expressive Properties handout as a reference to help with this activity.

2. Have students examine other paintings and explain how the linear perspective might be changed to improve or change the message of the work.

3. Have students visit a museum of archaeology or natural history, where there might be murals painted to help display the pieces more interestingly. Examine how linear perspective has been used. Consider if it enhances the display.

LESSON THREE

A HISTORICAL LOOK AT

LINEAR PERSPECTIVE

CONCEPT: Each art period used linear perspective in its own way. How linear perspective is used in artworks can help to identify a specific culture or period of time.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIALS

The following are found in the Student Materials \ Unit 6 \ Lesson 3:

- Note Sheet
- A Historical Look at Linear Perspective
- Guided Practice Sheets

Time Line
(Appendix C)

A Pencil

TIME LINE
An explanation of how the time line is organized and how to use it is contained in the introduction.

SHOREWOOD PRINTS
The actual reproductions of artwork is courtesy of Shorewood Fine Art Reproductions, Inc. Using colored reproductions of actual artwork can enhance the presentation of the lesson.

COLOR REPRODUCTIONS
of Shorewood prints are available from the publisher.

CONCEPT

State the concept.

Each art period used linear perspective in its own way. How linear perspective (or the lack of it) is used in artworks can help to identify a specific culture or period of time.

FOCUS

Lead a discussion with the students to help them understand that the concept was used differently throughout history.

Linear perspective has had great impact in the lives of many people in the world. ever since the system was first invented, it had a great effect on the paintings after that time. Today it is standard procedure to include it as instruction in most art courses. Its impact has not completely ended. It continues to have influence in our lives in many ways.

Explain to students that with an understanding of linear perspective they will be able to see and accurately draw the optical illusion of depth or three-dimensional space.

OBJECTIVE

State the objective.

At the end of the lesson each student will be able to identify the basic and most distinguishable characteristics of how the major divisions of time used linear perspective and will be able to draw objects in perspective more accurately.

A HISTORICAL LOOK AT LINEAR PERSPECTIVE

Discuss how the concept has changed throughout history. Use the Historical Look at Linear Perspective plus the Time Line during the presentation of the lesson.

The use of linear perspective has been an important aspect form several periods in the history of art. Linear perspective has been used to give depth, dimension, and space to drawings and paintings. The skillful use of linear perspective to create the illusion of form and dimension has not been known throughout all of recorded history.

THE ANCIENT WORLD

ROMAN \ NO LINEAR PERSPECTIVE · Linear perspective was not known during the ancient world. The illustration at the right is a typical example of a picture from the Roman period. Roman artists created pictures that showed three-dimensional objects and that portrayed depth but they did not use linear perspective.

THE MIDDLE AGES

CHINA · A form of linear perspective has been found in some drawings from China, Japan, and Persia. Many of these pictures use a type of isometric perspective. Isometric perspective is a kind of linear perspective in which parallel lines do not converge to a single point in the picture plane. The illustrations on this page show typical ex-

OBJECTIVE

The basic purpose of the course is to help students learn to ***draw****. In this lesson a major object is to help students become more aware of how the art concepts have previously been used by artists. When students are expected to use this concept in an imaginative or creative way, it can be helpful for them to have some knowledge of how artists have used it in the past. This helps students to avoid the problem of re-inventing the wheel and improves the possibility that their artistic inventions will be truly unique.*

TIME LINE

The TIME LINE contains information on all the art concepts taught in Drawing Insight, *Book One and Book Two. The concepts have been organized in horizontal rows (colored bars) and are labeled on the first panel. Text identifying a specific concept is aligned on the appropriate colored bar. Pictures relating to the text are included in the white box containing the text.*

amples of the Oriental use of linear perspective. This kind of linear perspective was in use by the Chinese during the ninth century, many years before Brunelleschi.

TIME LINE
The teacher may want to refer to the same illustration on the Time Line as it is discussed in the lesson material. The Time Line may be used to help students develop a general idea of the four major historical divisions and the basic characteristics of each time period. The teacher may also want to point out to students some of the major historical events and important people concurrent with each picture in the lesson.

EUROPE \ NO LINEAR PERSPECTIVE · The artists during the Middle Ages did not understand the principles of linear perspective. The feeling of three dimensions in the picture plane is created by overlapping forms and the use of size differences.

JAPAN \ ISOMETRIC PERSPECTIVE · Oriental art has appealed to artists of many eras. One of the distinct characteristics of the artwork from Japan--as well as China--is the use of a particular kind of perspective. Oriental artists used isometric perspective in their pictures. Isometric perspective is a form of perspective where converging parallel lines do not meet at a vanishing point. Pictures with this kind of linear perspective can appear somewhat strange to people of other cultures. However, it is one of the things that makes Japanese art so interesting and unique.

INSTRUCTION
The teacher may want to include additional information that may help students grasp a feeling of the time and have them understand the concept.

EUROPE \ RELIGIOUS ROWS · During the Middle Ages a particular type of composition became popular in portraying religious icons. Many pictures show Mary, Christ, angels, and saints arranged in horizontal rows. Some of these pictures were part of larger structures called triptychs, built to be displayed in churches as part of religious ceremonies.

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THE RENAISSANCE

EUROPE \ A NEW SCIENTIFIC DISCOVERY · The invention of the system of linear perspective is credited to an architect named Fillipo Brunelleschi (c. 1377-1446). The idea was adopted by the artists during the Renaissance and became on of the hallmarks of the period. Linear perspective was never used as extensively and as dramatically as during this period of time.

EUROPE \ DRAMATIC PERSPECTIVE · An artist by the name of Andrea Mantegna (1431-1506) used linear perspective in a dramatic way. He created pictures from unusual viewpoints by placing the vanishing point below the bottom of the picture plane. Rather than reproducing what is seen when looking parallel along the surface of the earth, he would view and paint subjects from oblique angles.

EUROPE \ ASSIMILATION OF LINEAR PERSPECTIVE · Old traditions in religious painting during the Middle Ages were blended with the new look of linear perspective during the Renaissance. Many older religious icons showed figures placed side by side in a horizontal arrangement. In the picture at the right painted by Pietro Perugino (c. 1450-1523), figures are lined up as they were in previous religious paintings, while the lines of linear perspective are seen as an independent environment in the middle ground. The artist had not yet learned to integrate the figures into the new system of linear perspective. The assimilating of these two concepts was achieved by many artists within several years after this work.

THE MODERN WORLD

DIVERGENT LINEAR PERSPECTIVE

The modern world is the reservoir of all the knowledge of the past, linear perspective included. The principle of linear perspective has become an important part of the body of today's knowledge in the field of art. It is part of many art classes in secondary and higher education and is important in many related fields. Linear perspective is not used as dramatically in drawing and painting today as it was during the Renaissance. The art of the modern world is best described by its divergence.

EUROPE \ A DIFFERENT VIEWPOINT · Artists such as Camille Pissarro (1830-1903), Edgar Degas (1838-1917), and Mary Cassatt (1845-1926) began painting pictures from unusual viewpoints. Rather than reproducing what is seen when looking parallel along the surface of the earth, they would paint subjects from oblique angles. Many of these field paintings had no horizon line.

MULTIPLE VANISHING POINTS · A group of artists known as surrealists created unusual pictures that have a natural appearance yet contain unnatural conditions. Giorgio de Chirico (1888-1978) used dislocated vanishing points in a picture to create his unreal (surreal) pictures. Objects do not obey the laws of perspective; objects may have separate vanishing points and be located in various places in the picture plane.

REVERSED PERSPECTIVE · Georges Braque (1882-1963) created pictures in which the perspective was reversed. Instead of having the vanishing point in front of the viewer (and beyond the picture plane), he placed it behind the viewer.

EUROPE \ LINEAR PERSPECTIVE · The trademark of modern art is abstraction. Some modern artists continue to paint realistic pictures and explore new possibilities of expression using concepts discovered during the Renaissance, concepts such as linear perspective and light and shadow. The picture in the student material shows Andrew Wyeth, a well-known American artist. He, along with many other artists, continued to create pictures where a knowledge of linear perspective is an important part of the work.

INDIAN \ ORIENTAL PERSPECTIVE · The picture in the student material shows Krisna and Radha in a pavilion. The lines in the pavilion show the same use of perspective as the Orientals--isometric perspective. Most shapes are viewed from an orthographic view--straight on. There are few places where form is suggested. Where sides are draw to create the illusion of depth, the lines do not recede to a vanishing point. The picture is a beautiful example of Indian art. However linear perspective, as discovered during the Renaissance, was not used to create a convincing illusion of depth in the painting.

AFRICAN \ NO LINEAR PERSPECTIVE · Most examples from Africa show no use of linear perspective. The example below are shapes of figures from

EXAMPLES

When they are available, teachers should feel free to use colored prints or slides of the artwork illustrated in the Student Material to help students get a better sense of the actual artwork.

a carved wooden panel. Most artwork from the South Pacific Islands, Australia, and New Zealand also do not show a use of linear perspective.

TIME LINE ACTIVITIES

The TIME LINE activities are intended to help students become more familiar with the characteristics of drawings and paintings produced during the four major divisions in history. They are also intended to have them get a general idea of important events and people who made specific contributions during each period in history.

AMERICAN INDIAN \ NO LINEAR PERSPECTIVE · The artwork the Indians in the American Northwest show no use of linear perspective. Other artwork by American Indians indicate that linear perspective was not used in their pictures.

GUIDED PRACTICE

Consider the Guided Practice Activity to help students develop a better understanding of the concept.

ANSWERS TO GUIDED PRACTICE SHEET:
F, K, D, I, B, E, L, G, H.

1. Have students complete the Guided Practice Sheet (Student Material \ Unit 6 \ Lesson 3 \ Guided Practice \ A HISTORICAL LOOK AT LINEAR PERSPECTIVE).

2. Have students select a culture or an art period (i.e., Egyptian, Baroque) and explain how the culture's values, pressures, forces, and needs affected the use of linear perspective. How did trade, war, the government, and social patterns affect the linear perspective that the culture used in its artwork?

GUIDED PRACTICE ACTIVITIES

Describe to students how the TIME LINE is organized and where the specific text can be found in order to complete the practice sheet. Have them notice the list of concepts printed on the first panel of the TIME LINE.

3. Have students consider the use of linear perspective in the drawing assignment in Unit 6 \ Lesson 1, and have them explain how their work is an elaboration, a synthesis, or a completely new application of linear perspective.

INDEPENDENT PRACTICE

Have students consider the following activities to help them understand the concept thoroughly.

1. What if the system of linear perspective had been discovered during the Middle Ages? Create several drawings that would show how the art in illuminated manuscripts and stained-glass windows would have looked using this new idea.

2. What if the Oriental type of perspective (isometric perspective) had spread to Africa during the Middle Ages? How would this have affected the work of the Africans from that time period to the present? Make some drawings that would represent how you think their artwork would have appeared. Be sure to include the appearance of perspective.

3. You are an architect working for a large architectural firm in California during the 1990s. Linear perspective has not been discovered at this point in history. The only perspective that is used is the Oriental type of perspective that was developed in China and Japan. Draw your residence using this type of perspective and explain its advantages and disadvantages in the field of architecture.

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UNIT

7

THREE-DIMENSIONAL
FORM

Lesson 1

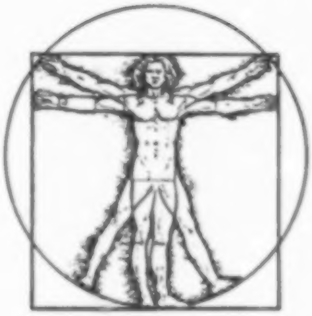
- **SENSORY PROPERTIES OF THREE-DIMENSIONAL FORM**

Lesson 2

- **EXPRESSIVE PROPERTIES OF THREE-DIMENSIONAL FORM**

Lesson 3

- **A HISTORICAL LOOK AT THREE-DIMENSIONAL FORM**



LESSON ONE

SENSORY PROPERTIES OF THREE-DIMENSIONAL FORM

CONCEPT: The basic forms and variations of them are found everywhere in the environment. All objects are either a basic form, a variation, or a combination of the basic forms.

STUDENT MATERIALS
Student Materials have been prepared as part of this publication in place of a student text. The teacher is encouraged to reproduce the materials needed to effectively teach the lesson.

NOTE SHEET
A note sheet has been prepared that gives students room for both text and visual notes. This sheet can be used with each lesson. The note sheet is found in Student Material \ Unit 1 \ Lesson 1.

COLOR REPRODUCTIONS
The teacher may want to display the fine art reproductions in a prominent place in the room so students can examine them during the presentation of the lesson.

Color reproductions are available through the publisher.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIALS

The following are found in the Student Material \ Unit 7 \ Lesson 1:

- Note sheet
- Sensory Properties of Three-Dimensional Form
- How Masters Used Three-Dimensional Form
- Guided Practice Sheets

Color Reproductions

My Gems
by William Harnett

The Crucifixion
by Salvador Dali

Drawing Paper and pencil
(or other designated drawing material)

Performance Assessment Chart
(Appendix A)

See *Art is Elementary*
Level 3, Activity 18

The lesson material contains more information than can be delivered to students at one time. The lesson also contains more suggestions and activities than are possible to present to students in one lesson. This gives the teacher many options and a great deal of flexibility. Teachers should review the suggested lesson plan and present the material that is appropriate for their students.

OBJECTIVE
The basic purpose of the course is to help students learn to ***draw****. In this lesson a major objective is to help students develop their* ***visual perception****. As the percepts are discussed, encourage students to observe how these percepts function in the environment.*

HANDOUT NOTE SHEET

Provide students with a Note Sheet *and encourage them to take notes during the lesson.*

CONCEPT

State the concept.

The basic forms and variations of three-dimensional forms are found everywhere in the environment. All objects are either a basic form, a variation, or a combination of the basic forms.

FOCUS

Lead a discussion with students to help them understand the effects of the concept in their lives.

Form has a great effect on our lives. From the forms we use in our work to those we use in our play, form makes a difference.

The simple form of some objects feel good to touch. Other objects are functional because of their form. Still others are interesting because of the complexity of their form. Form, like many other art elements, is subject to fads and advertising. Some cars, we are told, are more appealing because they are the shape and form of today. It seems that the beautiful physical form is emphasized more now than ever before. Food, health, and exercise products lure us into believing that if we use them our form will improve. Form is big business and having the right form is part of today's good life.

Form is an important part of other art areas such as 2-D fine art, 3-D fine art, commercial art, and environmental design.

OBJECTIVE

State the objective.

At the end of the lesson, each student will be able to identify the basic forms in both manufactured and natural objects and use them to represent common objects in a drawing. Students will be able to accurately evaluate how well they have applied the concept of basic forms in their own work and evaluate it in the work or others.

HANDOUT SENSORY PROPERTIES OF 3-D FORM

Provide students with a copy of Sensory Properties of 3-D Form, or use one of the methods described in the margin, as the percepts are discussed.

MATERIALS
Providing students with visuals of the Sensory Properties can be managed in several ways:

1. by reproducing enough copies for each student to use during the lesson.

2. by enlarging the illustrations and pasting them on large sheets of poster or illustration board.

3. by drawing them on the chalk board as the percept is discussed.

4. by having the visuals prepared for use with an opaque or overhead projector, or

Teachers are encouraged to use illustrations of their own that portray the percept better than those in the Student Material.

SENSORY PROPERTIES OF 3-D FORM

Explain the concept and percepts to students.

The Form Scale

The form scale ranges from basic forms to complex forms, much like the shape scale ranges from basic shapes to complex shapes. All objects can be organized into four major categories: (1) basic forms, (2) variations, (3) compound, and (4) complex.

Basic forms are the cylinder, cube, cone, pyramid, and sphere. Variations of simple forms are those that are bent, tilted, or cut in pieces, i.e., a half sphere (hemisphere), an egg, a tapered cube, a conic section, and so forth. Compound forms are made by adding several forms together. Complex forms are made of *many* simple forms.

> The form scale helps students build the concept that all forms in the universe are like one of those depicted on the scale. Students should understand that all objects, no matter how complex they may be, are made up of simple forms and their variations. With practice, students can learn to draw accurate basic and secondary forms and use them to draw objects of their own. This will give the students confidence and motivate them to try harder.

Discuss the *percepts* that describe form.

WHAT IS FORM?

1. Forms are objects that have three dimensions: height, width, and *depth.*

> To clarify vocabulary, this book refers to shapes as having two dimensions, while forms have three dimensions.

CONCEPT AND PERCEPTS
Both the teacher lesson plan and the Student Material contain the same information explaining the concept and percepts. However, the teacher lesson plans contain additional information (indented and in smaller type) that may help the teacher in presenting the percepts to students and the Student Material is illustrated to help them understand the concept more clearly.

SIMPLE FORMS

2. The five basic forms are a sphere, cube, cone, pyramid, and cylinder. All other three-dimensional forms are either variations or combinations of these. Secondary forms are longer, shorter, wider, or narrower versions of the basic forms.

> The cube, cylinder, sphere, cone, and pyramid are the simplest forms to draw. They are to drawing as the three primary colors are to coloring. All objects are made up of combinations of the basic forms, just as all colors are made from mixing the three primary colors. Students should realize that many objects are simple forms. The following are actually spheres: marbles, basketballs, tennis balls, cotton balls, snowballs, etc. The following are like cubes: boxes, reams of paper, desks, many buildings, a computer, disk drive cases, filing cabinets, brief cases, television sets, and so forth. The following are like cones: ice cream

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cones, party hats, horns, and cornucopias. The following are like cylinders: soup cans, florescent light tubes, pencils, pens, and rolls of butcher paper. Basic forms and their variations are considered simple forms.

PERCEPTS
All of the percepts are important for the student's understanding. Each percept can contribute to the student's drawing skill.

Each percept may also be considered in the evaluation process.

RECOGNIZING COMMON OBJECTS HAVING SIMPLE FORMS

3. Many objects have simple forms. Examine the illustrations in the Student Material and notice how some common objects have simple, basic forms.

VARIATIONS

4. Variations of simple forms are those that are bent, dented, tapered, sliced in half, etc. Variations include forms such as a bean, hemisphere, horn, and conic section. The forms illustrated in the Student Material are only a few variations of the basic forms.

Variations of basic forms are those that may be bent, elongated, compacted, twisted, etc. Variations of the basic forms are easy to draw since they are slight variations of the basic forms. Variations of the basic forms may be seen in objects such as eggs, boxes with unequal sides, conic sections, prisms, wedges.

RECOGNIZING OBJECTS HAVING VARIATIONS OF SIMPLE FORMS

5. Many objects have forms that are variations of the sphere, cube, cone, pyramid, or cylinder. Examine the forms and notice how they are related to the basic forms.

COMPOUND FORMS

6. Basic and secondary forms can be added together, or combined, to make compound forms. The word *compound* means to be made up of separate elements or parts. One object can be made up of *many* small forms.

RECOGNIZING SIMPLE FORMS IN COMPOUND OBJECTS

7. Many objects have compound forms. Part of visual awareness is to recognize the simple forms that make up objects having compound forms. Seeing these forms in objects can be helpful in drawing them accurately.

RECOGNIZING SIMPLE FORMS IN COMMON OBJECTS

Many objects have compound forms.

COMPLEX FORMS

8. Basic and secondary forms and their variations can be added together to create complex forms. Recognizing the simple forms in complex objects can be helpful in drawing them more accurately.

When several basic forms and variations of them are added together the resulting form is called a compound form. Many objects are compound forms. Examples are: a stapler, a light bulb, a chair, a monitor, a vase, a cup, a doorknob, and so forth.

As forms become complex they are made up of more and more simple forms of a smaller and smaller size, until the basic forms within them are unrecognizable without careful analysis. The forms of humans, animals, insects, and machinery are examples of complex shapes.

RECOGNIZING SIMPLE FORMS IN COMMON OBJECTS

9. Many objects have complex forms. Notice the simpler forms in the building and the landscape.

RECOGNIZING SIMPLE FORMS IN COMMON OBJECTS

Examine the basic forms used by Degas in his painting of *The Dancing Class.*

FORMS HAVE AN AXIS

10. All forms have an axis. An axis is an imaginary line that runs through the middle of an object, like the axis through the earth.

The axis is important in drawing compound and complex forms. Giving the proper alignment of axes can help make the objects appear natural. Forms can tilt toward or away from the viewer, or lean to the left or right in space. The axes of compound and complex forms should be aligned properly in order for the objects to look correctly drawn.

> Like the earth that rotates on its axis, all other forms have an axis. The idea of axis is important for students to understand when drawing forms. Compound and complex forms usually have more than one axis. Combining and aligning the axes in the proper way is part of drawing forms correctly. When students lack an understanding of how the axes are combined, the objects may look distorted.

IMPLIED FORMS

11. Compound and complex forms have simpler implied forms. Implied forms can be used to block-in the essential form of the object. This can help establish the correct proportion of the subject.

BLOCKING-IN

The blocking-in process can help in drawing forms. Identifying and drawing the major, overall form(s) first can establish the correct size and proportion of the subject.

Have the students practice by drawing the subject shown in the Student Material.

1. The first thing to do in the blocking-in process is to identify and draw the largest, most essential form of the object.

2. Second, begin breaking down the major form into its secondary, or smaller, forms.

3. Last, draw the smallest parts of the forms and add detail.

TECHNICAL TIPS

Learning to draw the basic forms can be almost as simple as drawing the basic shapes. In fact, the skill you have developed in drawing the basic shapes will help you in learning to draw the basic forms. All you need to do is add the third dimension.

The sphere is drawn the same as a circle. The cube is drawn with three sets of almost parallel lines (remember linear perspective). The cylinder has an ellipse for its top (a circle seen from an angle), half an ellipse for its base (we don't see the back of the form), two vertical lines describing the sides. The cone and pyramid have either a circle or a square for the base (drawn as either an ellipse or a parallelogram), with two lines delineating their sides. Remember to place the point directly above the middle of the base.

Linear perspective can help you draw forms accurately. Remember to be conscious of vanishing points and the location of the horizon line as you draw forms. This can eliminate common mistakes when drawing objects.

ILLUSTRATE / MODEL THE CONCEPT

HANDOUT HOW MASTERS USED 3-D FORM

Provide students with a copy of How Masters Used 3-D Form. *This sheet provides a black-and-white reproduction of the Masters' Examples for use when color reproductions are not available. Have students refer to this sheet during the lesson. The sheet also contains enrichment material that can give students insight to the artists, their background, and the culture in which the art was produced.*

HOW MASTERS USED 3-D FORM

Discuss how masters used 3-D form.

Have students examine *My Gems* and *The Crucifixion*. Both pictures have painted objects that look real like in nature. The objects in the paintings are objects we commonly see around us—books, containers, tables, people, floors, etc. Have the students notice that the realistic, looking objects in the pictures are simple 3-D forms. Have students recognize simple forms—books, ink bottle, flute, the cubes floating in front of the figure in Dali's painting. Have students recognize the compound forms—the crucifix and the container. Have students recognize the complex forms—the candle stand and the figures.

OTHER MASTERS' EXAMPLES
The teacher should feel free to select artworks by well-known artists in their own area or region or a quality artwork that represents local values and influences.

MONITOR STUDENT'S UNDERSTANDING

The teacher should monitor how well each member of the class is understanding the concept. Continually asking questions and observing responses during the lesson can help the teacher monitor comprehension. It may be necessary to reteach the concept, using different teaching methods and styles, to those who have difficulty grasping the concept.

GUIDED PRACTICE
The Guided Practice Activities can help the teacher identify students who are having difficulty understanding the concept.

The teacher may find it helpful to use some of these activities within the lesson to give it interest and variety, to better manage the presentation of the lesson, and to manage the attention span of the students.

The suggestions are for the convenience of the teacher. The teacher may select those that are applicable to his or her specific situation, personality, as well as what would be most beneficial for the students.

GUIDED PRACTICE ACTIVITIES

Consider one or more of the following Guided Practice Activities in order to assist students to develop a better understanding of the concept.

1. Have students refer to page 4 in the Student Material and have them list as many objects having simple 3-D forms as they can. (Knowledge)

2. Have students refer to page 6 in the Student Material and have them list as many objects having variations of the basic 3-D forms as they can. (Knowledge)

3. Have students look at page 8 in the Student Material and have them list as many objects that are combinations of the basic 3-D forms as they can. (Knowledge)

4. Have students look at pages 10, 11, and 12 in the Student Material and have them list as many objects that are complex forms as they can. (Knowledge)

5. Have students locate complex or compound forms in magazine pictures and identify the objects' implied forms. (Comprehension)

6. At the top of a large sheet of paper, have students draw a shape scale. Have students collect pictures from magazines and sort them under the objects on the form scale. (Application)

GUIDED PRACTICE SHEETS

Consider having students complete one or more Guided Practice Sheets in order for them to develop skill and display an understanding of the concept.

HANDOUT GUIDED PRACTICE SHEETS

Provide students with a copy of the Guided Practice Sheets.

The practice sheets ask the student to:

1. Redraw two objects by using the blocking-in process.

2. Redraw a still life using the blocking-in process.

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INDEPENDENT PRACTICE

Have students complete a drawing of real objects that shows an understanding of the concept.

HANDOUT MATERIALS

Provide students with the drawing paper and other material for them to complete the independent practice drawing assignment.

Have students complete a drawing of real objects, a drawing that shows an understanding of the concept. This drawing should be handed in to the teacher as the primary basis for the student's grade. Up to this point the teacher has given specific information and set specific guidelines for the students. This is the time for students to be given freedom to select the subject matter for the drawing, its composition, and the medium for the drawing. Students should be encouraged to use their imagination as they combine the concept of 3-D FORM (with all its percepts) with prior knowledge and practice to create an original drawing.

DIVERGENT WARM-UPS

The following are divergent suggestions that can be helpful in stimulating the students' imagination for the independent practice assignment. Have students:

1. Imagine human figures and animals as simple forms. (Visualization)

2. Imagine natural forms such as mountains and clouds as simple forms. (Visualization)

3. Create a composition in which all the categories of form (from basic to complex) are included. (Synthesis)

4. Draw several complex objects and give them simple forms. For example, a swan is drawn as if it were molded into a transparent rectangular container. (Elaboration)

5. Draw as many cars on a wooden toy train as compound forms. (Fluency)

6. Redraw several common objects three times, first as spheres, second as pyramids, and last as cubes. (Elaboration)

7. Draw insects such as grasshoppers or beetles enlarged many times, and draw their parts as basic forms. (Elaboration)

8. Create an imaginary spacecraft along with imaginary space creatures that are combinations of simple forms. (Flexibility)

PERFORMANCE ASSESSMENT

Explain the Performance Assessment Chart to the students. This chart will be used to help both the student and teacher evaluate the independent practice drawing (Teacher Material \ Appendix A \ Performance Assessment Chart).

Have students look at the Performance Assessment Chart displayed in the room. Explain to the students that each of the four pictures for 3-D FORM represents a different level of proficiency. Level 1 represents a weak use of the concept while Level 4 represents a strong use of the concept. Discuss the charac-

GUIDED PRACTICE SHEETS
Having students complete one or more of the Guided Practice Sheets can help the teacher detect students who are having difficulty understanding the concept and provide an opportunity for the teacher to review the percepts necessary for each student to comprehend the concept.

DIVERGENT THINKING
The divergent suggestions can help students develop higher thinking skills. They provide students with an opportunity to use their imagination and improve their ability to be fluent and flexible in their thinking. The suggestions also provide opportunities for students to synthesize percepts and concepts.

Although the student is neither expected to produce divergently nor be evaluated on his or her creativity at this point in their training, it is important to help students develop their imagination in order for them to be creative in future situations.

teristics of each level with the students. (Specific characteristics of 3-D FORM are found in Appendix A \ Performance Assessment \ Proficiency Scale for 3-D FORM.) Call attention to the numbers associated with each level. When students have completed the independent practice assignment, they are to evaluate their work by comparing their drawing with the examples on the chart and decide on a number that best represents the proficiency of their work.

IMPROVE STUDENT SELF-EVALUATION
The main purpose of the course is to teach students to ***draw.***

Another major objective of the course is to help students learn to evaluate how well they have applied the concept in their own work and to identify it in the work of others.

Pupil self-evaluation is one of the major goals of this publication.

Allow students sufficient time to complete the drawing.

Student Evaluation

Once they are finished with the independent practice drawing for this lesson, have each student evaluate his or her drawing by comparing it to the examples on the Performance Assessment Chart.

MATERIALS AND MEDIA
The teacher may consider:
1. varying the type of drawing media used in each lesson, i.e., pencil, conte' crayon, charcoal pencil, etc.;
2. varying the type of paper, i.e., white drawing paper, colored paper, textured paper, etc.; and
3. varying the size of paper.

With approval of the teacher, the students may perform the evaluation alone or together with other students.

The student gives the drawing to the teacher for evaluation.

Teacher Evaluation

Evaluate the student's drawing using the Performance Assessment Chart.

Evaluate how well the student has applied the concept by using the Proficiency Scale on the Performance Assessment Chart. Record a number that best describes the quality of the student's work and compares it with the student's evaluation. This provides an opportunity for a one-on-one evaluation with each student. This can be beneficial in teaching students to consider the percepts they have been taught during the lesson. If a one-on-one evaluation with the student is not practical because of class size, the evaluation process still provides each student with the opportunity to consider how well he or she has used the concept in his or her own work.

Students can benefit greatly from continually evaluating how well they are using all the concepts considered in the drawing course. It can improve their ability to think and evaluate.

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LESSON TWO

EXPRESSIVE PROPERTIES OF THREE DIMENSIONAL FORM

CONCEPT: Form has expressive potential and can suggest ideas, moods, and feelings. Understanding the expressive qualities of 3-D form can help students to evaluate and appreciate works of art.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIAL

The following are found in the Student Material \ Unit 7 \ Lesson 2:

- Note Sheet
- Expressive Properties of 3-D Form
- Guided Practice Sheets

Color Reproductions

My Gems
by William Harnett

The Crucifixion
by Salvador Dali

Bedroom at Arles
by Vincent Van Gogh

Paper and Pencil

HANDOUT MATERIALS

Provide students with a Note Sheet *and encourage them to take notes during the lesson (Student Material \ Unit 7 \ Lessons 1 \ Note Sheet).*

CONCEPT

State the concept.

Form has expressive potential and can suggest ideas, moods, and feelings. Understanding the expressive qualities of 3-D form can help students to evaluate and appreciate works of art.

FOCUS

Explain that form can have expressive potential.

Form has a great effect on our lives. From the forms we use in our work to those we use for recreation, the form of an object makes a big difference. Some forms are designed to be pleasing to look at while others are also pleasing to feel and touch. Others objects are functional because of their efficient and beautiful form. Form, like many other art elements, is subject to fads in advertising. Some automobiles are appealing, we are told, because they are the shape and form of "today." In addition to things such as comfort and convenience, it is the shape and form of an object which influence our decision to purchase a product. It seems that the beautiful of a form is emphasized more today than ever before.

OBJECTIVE

State the objective.

At the end of the lesson students will be able to examine a drawing or painting, describe its contents (including the use of shape, space, value, size and proportion, structure, linear perspective, and form), analyze its contents, give a possible interpretation, and judge the artistic merit of the painting.

The "expressive lessons" are to help you develop your ability as an observer and critic of art. Part of the objective of this lesson is also to help you become visually sensitive to the art elements around you (such as shape, space, value, size, and line) and aware of some possible meanings that may be associated with them. Even though you will not be expected to use the expressive properties in your own artwork, you should remember the expressive properties of form in order to use them to help analyze masters' works in future lessons.

OBJECTIVE

The basic purpose of the course is to help students learn to ***draw.*** *In this lesson a major objective is to help students become more aware that elements carry* ***meaning*** *and can be used to communicate ideas or feelings to others.*

Another objective is to help students learn an evaluation process that will enable them to better evaluate their own artwork and the artwork of others.

HANDOUT EXPRESSIVE PROPERTIES OF 3-D FORM

Provide students with a copy of Expressive Properties of 3-D Form, *or use one of the methods described in the margin, as the material is discussed.*

EXPRESSIVE PROPERTIES OF 3-D FORM

Explain how 3-D form can portray ideas, moods, feelings, or values.

Our experiences in life are a com-

POSSIBLE EXAMPLES

A main objective of the course is to help students develop their observation skills. The examples in the lesson are a few of the many examples that an artist may use in an artwork. It is not the intent of the lesson that the expressive examples be all-inclusive. They are only to help students grasp the concept that visual elements can portray ideas and convey meaning.

plex mixture of many things. We tend to associate people, objects, and visual elements such as shape, value, form, and size with events we have in our life. The form of an automobile is often associated with a certain time in our life. We may remember what the family car looked like during our childhood. Vacationing or traveling to exciting places can often be associated with an automobile. We may remember the shape and form of its outside and this form is associated with the many experiences we have with it. The form of the first automobile we own can be an important part of the experiences we have with it.

Many artists like to share their thoughts and feelings with others. Artists use art elements to communicate what is important to them. Expressive properties are derived from an object's nature, characteristic, or function. Artists magnify these characteristics in works of art to communicate their ideas with greater impact.

We may not be familiar with how artists use three-dimensional form for expressive purposes. The following are a few examples of how three-dimensional form may be used to express an idea or emotion. This is not intended to be an inclusive list; they should serve only as some possible examples.

SIMPLE TO COMPLEX

SHAPE

· FLATNESS / Pictures that employ strictly shapes without the illusion of three dimensions can appear flat and non-dimensional.

SIMPLE FORMS

· SIMPLE / Pictures that have been drawn with simple forms such as blocks, spheres, cones, and cylinders can suggest things such as common, easy, typical, uncomplicated, a toy, familiar, plain, or basic.

· FUTURISTIC / Simple forms and their variations are sometimes used to portray the future with its simplicity and aerodynamic qualities. Such pictures can suggest the future, coming event, advanced, or modern.

COMPOUND FORMS

· TYPICAL / Compound forms are the type of forms we are accustomed to seeing, because many buildings are compound forms. They can suggest things such as typical, everyday, functional, or manufactured.

COMPLEX FORMS

· NATURAL / Humans, animals, and other natural objects have complex forms. They can suggest things such as natural, organic, earthy, or complicated.

OPEN TO CLOSED FORMS

OPEN FORMS

· AIRY / Some forms may be constructed so that they are airy or open. The Eiffel Tower is such a form. These forms can suggest things such as airy, ethereal, intangible, light, inside out, or exoskeleton.

CLOSED FORMS

· SOLID / Forms whose sides enclose its interior are referred to as closed forms. They can suggest things such as solid, compact, firm, dense, hard, substantial, secure, a haven, a fortress, guarded, or protected.

REALISTIC TO ABSTRACT

REALISTIC

· NATURAL / Objects drawn so they appear realistic can suggest things such being natural, exact, true-to-life, as things really are, factual, accurate, literal, or true.

NEW FORMS

· UP-TO-DATE / Objects whose forms are new to our experience can suggest things like new, fad, contemporary, up-to-date, current, or fashionable.

EXAGGERATED OR DISTORTED

· STRANGE / Objects that have been drawn so their forms are exaggerated or distorted may suggest things like strange, unusual, deformed, novel, peculiar, rare, eccentric, weird, alien, or exotic.

They may also suggest things such as mirage, vision, phantasm, hallucination, deformed, warped, maimed, alien, foreign, or wondrous.

NON-OBJECTIVE

· TEXTURE / Images that do not appear to represent any natural object are referred to as non-objective (no object). These kinds of images can suggest things like texture, paint, composition, curious, strange, odd, illogical, impractical, or absurd.

THE ART CRITICISM PROCESS

Review the critical process.

1. DESCRIPTION - Have students accurately report what they see in the artwork. Have students describe what is immediately visible in the painting. Have students take an inventory of what is visually present in the picture. The description should include real and abstract characteristics of the artwork.

2. ANALYSIS - Have students explain the relationships among the items listed in the description. Have them explain how the things are organized and their behavior in the work. Have them explain what effect the objects and elements have in the painting.

3. INTERPRETATION - Interpretation includes finding the overall meaning of a work, based on the information gathered in the description and analysis stages of the process. Have students give a possible interpretation of the painting. Have students explain the theme of the work. Have them explain what problems the picture tries to solve.

4. JUDGMENT - Have students make judgments about the work. Have them rank the quality of the work against other works by the same artist. Have students compare the quality or importance of the work against works by different artists. Have them judge the artistic merit of the work.

CRITICAL ANALYSIS

A critical analysis is a careful analysis. One must be aware of every detail in order to make certain that every clue has been considered. Most students tend to look at art in a passive way. The examples outlined in this lesson demonstrate the level of observation that might be helpful in making a critical analysis.

ARTISTS' EXAMPLES

The teacher should feel free to select an artwork by a well-known artist in his or her own region or a quality artwork that represents local cultural values and influences.

DESCRIPTION

Learning to see and describe things accurately is one of the simplest and most important skills we can develop. Teaching students to focus on reporting things accurately without including comments that are prejudiced or irrelevant can be challenging. However, continue to guide them into making factual statements without "reading in" things that cannot be substantiated.

JUDGMENT

Help students learn to make judgments about the work.

Explain to the students what aspects are part of judging an artwork. Making a judgment involves ranking it with other paintings by the same artist to determine where it would be placed—among the best or the worst of the artist's works. Making a judgment also may involve comparing the work with the work of other artists to determine its significance and the field of art. The quality and importance of this type of painting may be compared with others of its type.

With the limited experience that students may have had with artworks, it may not be possible for them to carry out the kind of judgment mentioned above.

Other factors in judging a picture can be to evaluate:

· The importance of the idea the artist selected to portray.

· The choice of subject matter selected to portray the idea.

· How well the composition expresses the idea. · How well the artist used the expressive qualities of art in order to communicate the message.

Have the students consider the factors mentioned above in their judgement.

The students should also be encouraged to judge how they have used the expressive qualities in their own work.

ILLUSTRATE/ MODEL THE CONCEPT

Describe, analyze, interpret, and judge an artwork.

Examine My Gems *by William Harnett.*

DESCRIPTION

People and objects

- I see several books, a pipe, a flute (musical instrument), a pitcher, a candle stand, a sheet of music, an ink bottle with a feather pen, a piece of green felt-like material and some matches. These things are sitting on a table.
- The background is textured.
- There are no people in the painting.

Shapes

- I see mostly rectangular shapes, some triangles, and a few circular shapes.

Space

- I see a limited amount of space in the painting. The space does not extend far beyond the table. Harnett has drawn the sheet music so that it appears to "break" the picture plane and extend from its surface toward the viewer.

Value

- I see dark values in the painting. Some of the objects on the table are light in value.

Size and Proportion

- I see that the objects have been drawn with a natural size and proportion.

Line

- The lines in the painting create a structure that is mostly diagonals with a few vertical and horizontal lines. The lines are grouped in the center of the picture, with few toward the outside edges of the picture plane.

Linear perspective

- I see the parallel lines in the books converge to a vanishing point. The other objects have been drawn accurately in relation to the horizon line and vanishing points. The lines are short and the linear perspective is not exaggerated.

Form

- I see the objects drawn as three-dimensional forms. The background has been treated as a texture and appears flat.
- The form and texture of objects make them appear lifelike. The surfaces look real enough to touch.

ANALYSIS

People/objects

- The objects on the table dominate the picture. People are not important in this painting. The objects have been drawn and painted accurately and gives a sense of actuality and truth.

Shape

- The rectangular and square shapes give the painting a feeling of solidity and firmness. It appears that the objects are secure. The way the objects are arranged and the diagonal lines make the objects look a bit scattered and haphazard.

Space

- The limited amount of space forces us to look at and concentrate on the articles on the table.
- There is a feeling of space and depth within the objects on the table, but the appearance of depth ends immediately beyond the table.

Value

- The dark, textured value makes the picture appear lush and rich, yet full of melancholy. The value gives depth to the picture and emphasis to the objects on the table. It also gives depth of feeling to the expressive qualities in the work.

Size and Proportion

- The accurately rendered objects make the picture appear true-to-life.
- They look like real objects and we accept them as if they were the actual objects.

Line

- The lines are grouped toward the center and focuses our attention in a different way. This arrangement gives them added impact.

Linear perspective

- The linear perspective contributes to the factual appearance of the picture. It sets everything in its place the way we would actually see it.

Form

- The three-dimensional form gives depth to the objects and contributes to the depth and space in the picture. The flat background helps emphasize the forms.
- We know we cannot feel their surfaces but they have been painted with such accuracy we know what they would feel like if we could touch them.

Additional comments

- The name of the painting is *My Gems*. Harnett collected a number of these kind of objects and grew to appreciate them. He felt enough passion for things like these that he spent hours recording what they looked like.

- Part of Harnett's love for these objects must have been their form and surface. He has painted them so as to arouse our sensation of touch.

INTERPRETATION
Some students may argue that an interpretation of a painting is one's own opinion and it can mean various things to different people. Some may say that it is impossible to come to a conclusion everyone would agree on. An opinion is a strongly held belief or conclusion which is not substantiated by positive proof. One's own opinion may be accompanied by strong emotions. One purpose of the critical process is to develop skills necessary for a valid judgment. A judgment is still an opinion, but it is based on reasoning and evaluation rather than emotion or will.

INTERPRETATION

The interpretation is a summary of all the ideas and thoughts made in the critical process. The statement should explain the meaning of the picture.

Possible interpretation

Harnett has collected a few of the many old antiques from his time. They come from places in Europe where he lived and studied. He grew fond of them and must have enjoyed their shape, form, and texture. He presents them to us, inviting us to also enjoy their qualities. He has placed them in a velvet-lined "box" to show us they are something of value and are to be appreciated. Some experiences of his life are partially absorbed in these things. They may be important to him because they remind him of the rich experiences he cherishes.

JUDGMENT

The idea behind this painting is simple—the love and melancholy of old things. It is not a new idea but it is an enduring one. If we are not careful we may miss the passion that Harnett felt for the things he painted. If we dismiss the presentation for our lack of interest, we can overlook the message of the painting. He has faithfully presented his gems to us in a skillfully executed painting. He presents the simple things in life and shows us how important they can become. The gems are more than just "photographed" for us. Harnett has magnified their antique appearance. We can almost smell the musty, dry, stored-up objects. Many people collect trinkets from their travels and display them on shelves and in cupboards as a reminder of their cherished experiences. Harnett has done something similar except he has composed them in a work of art.

Still-life paintings were not a new invention, but Harnett created a specific kind called the *writing table still life*.

At first this painting appeared common. There was nothing particularly interesting about these old objects. But when we realize they represent the

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things we all collect and keep as a reminder of our experiences, it makes us appreciate them more. We think of the things we have stored in boxes that are like the things on this table. If we put them out for others to see, would they be as interesting as these old antiques? Maybe not. Could we do as good a job in painting them as Harnett did in this painting? Could we create a new style with the things we have in our houses as Harnett did with his writing table and antiques?

This is a very good painting, probably one of his best of this type.

GUIDED PRACTICE

Criticism

Have students practice the critical process.

1. Have the students examine *The Crucifixion* by Salvador Dali and use the art criticism process to describe, analyze, interpret, and judge the painting (Student Material \ Unit 7 \ Lesson 2 \ Guided Practice · CRITICISM \ EXPRESSIVE PROPERTIES OF 3-D FORM). The Expressive Properties handout may be used to help in describing the shapes in the painting.

2. Class activity. Have the students examine *The Crucifixion* by Salvador Dali and use the art criticism process to describe, analyze, interpret, and judge the painting (Student Material \ Unit 7 \ Lesson 2 \ Guided Practice · CRITICISM \ EXPRESSIVE PROPERTIES OF 3-D FORM). Begin at one point in the room and have each student mention something in the painting. Make sure it is an accurate description of the painting's content. Proceed through all the students, giving each a chance to respond. Once a student has mentioned something, it cannot be mentioned again unless the student expands on the description. Have the students explain how the contents affect the picture. Give the students an opportunity to interpret the picture and offer a judgment. Accept the student's comments.

3. Group activity. Have the students examine *The Crucifixion* by Salvador Dali and use the art criticism process to describe, analyze, and interpret the painting (Student Material \ Units 7 \ Lesson 2 \ Guided Practice · CRITICISM \ EXPRESSIVE PROPERTIES OF 3-D FORM). Students may be divided into groups, with four to six people to a group. Provide an Art Criticism Practice Sheet to each group and have the students fill out the sheet by describing, analyzing, interpreting, and judging the artwork. When they are finished have one student be the spokesperson for the group and read the conclusions.

INDEPENDENT PRACTICE

Criticism

Have students practice the critical process on their own.

1. Have students examine *Bedroom at Arles* by Vincent Van Gogh, or another painting by a master and, on their own, use all four steps in the criticism process to critique the artwork. The Expressive Properties handout can be used to help identify the shapes in the painting.

2. Have students examine one of their own drawings (or paintings) and describe the use of shape, space, value, size and proportion, structure, linear

GUIDED PRACTICE

Units 1 and 2 \ Lesson 2 will have students practice describing the contents of an artwork.

Units 3 and 4 \ Lesson 2 will have students practice the first two steps in the critical process (description and analysis).

Units 5 and 6 \ Lesson 2 will have students practice the first three steps in the process (all except judgment).

Units 7 and 8 will have students practice the entire critical process.

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perspective, and form in conveying or expressing an idea, mood, or feeling. Have them consider how they might use the concepts to better express a message in future pictures. Use the Expressive Properties handout as a reference to help with this assignment.

GUIDED PRACTICE

Aesthetics

Have students practice engaging in aesthetic dialogue.

1. Have students fill out the Guided Practice Sheet. Use the Expressive Properties handout as a reference. (See Student Material \ Unit 7 \ Lesson 2 - AESTHETICS \ EXPRESSIVE PROPERTIES OF THREE-DIMENSIONAL FORM).

2. Have students select one of the masters' examples displayed in the room and discuss how the artist's use of three-dimensional form has affected the work's appeal.
3. Have students discuss how the work could be improved if the choice of three-dimensional forms were different.

4. Have students discuss how the use of three-dimensional form affects the message of the work.

5. Have students discuss how the message could be affected by altering the kinds of three-dimensional forms used in the picture.

6. Have students discuss the importance of the work in relation to human values.

INDEPENDENT PRACTICE

Aesthetics

Have students practice aesthetic dialogue activities on their own.

1. Have students visit an art gallery and examine several paintings. Have them explain how three-dimensional form affects each of the pieces they select. Use the Expressive Properties handout as a reference to help with this activity.

2. Have students examine other paintings and explain how the three-dimensional form could be changed to improve or change the message of the work.
3. Have students explain how the form of automobiles they see on the highway influences them. Does the exterior form affect the car's performance? Which make or model of automobile has the most appeal and how much is dependent upon its form? Have them explain how the form of the automobile affects their emotions.

LESSON THREE

A HISTORICAL LOOK AT THREE-DIMENSIONAL FORM

CONCEPT: Each art period used three-dimensional form in its own way. How form has been used in an artwork can help to identify a specific culture or period of time.

MATERIALS NEEDED FOR THE LESSON

TIME LINE
An explanation of how the time line is organized and how to use it is contained in the introduction.

SHOREWOOD PRINTS
The actual reproductions of artwork is courtesy of Shorewood Fine Art Reproductions, Inc. Using colored reproductions of actual artwork can enhance the presentation of the lesson.

COLOR REPRODUCTIONS
of Shorewood prints are available from the publisher.

HANDOUT MATERIALS

The following are found in the Student Material \ Unit 7 \ Lesson 3:

- Note sheet
- A Historical Look at Three-Dimensional Form
- Guided Practice Sheets

Time Line
(Appendix C)

A Pencil

CONCEPT

State the concept.

Each art period used three-dimensional form in its own way. How form has been used in an art work can help to identify a specific culture or period of time.

FOCUS

Lead a discussion with the students to help them understand that the concept was used differently throughout history.

Explain to students that with an understanding of three-dimensional form they can create the illusion of the third dimension (depth), which is one of the many skills needed to draw realistically.

OBJECTIVE

State the objective.

At the end of the lesson each student will be able to identify the basic and most distinguishable characteristics of how the major divisions of history used three-dimensional form.

A HISTORICAL LOOK AT THREE-DIMENSIONAL FORM

Discuss how the concept has changed throughout history. Use the Historical Look at Three-dimensional Form plus the Time Line during the presentation of the lesson.

The use of three-dimensional form has been an important aspect in the history of art. Drawing three-dimensional form has been used primarily to give depth and dimension to objects in drawings and paintings. The skillful use of drawing three-dimensional form to create the illusion of dimension has not been known throughout recorded history. The artists in several historical periods drew form in very awkward ways, resulting in objects that look flat and unusual. As technology improved the concept of three-dimensional form had more application in many fields. In medical illustration it is becoming more useful as computers are able to show doctors the form of a patient's body from the outside, inside, or any layer in between before surgery takes place. In automobile design being able to create the form of an automobile in a computer before it is built has saved automobile manufacturers thousands of dollars. The military uses simulators that create the illusion of form and dimension to help train pilots to fly before they are actually allowed to pilot an aircraft costing millions of dollars. The concept of three-dimensional form has had great application in many areas of our lives.

THE ANCIENT WORLD

EGYPTIANS, SUMERIANS, AKKADIANS \ FLAT · Much of the art of the ancient world was flat and lacked the appearance of three dimension. The Egyptians purposely designed their figures to be flat. Remember, the Egyptian art was mainly for writing or communication purposes and had no intentions of portraying 3-dimensional form. The Sumerians and Akkadians drew figures that were similar in appearance to the Egyptians and also used flat shapes. The figures on a sound box

OBJECTIVE

The basic purpose of the course is to help students learn to ***draw.*** *In this lesson a major objective is to help students become more aware of how the art concepts have previously been used by artists. When students are expected to use this concept in an imaginative or creative way, it can be helpful for them to have some knowledge of how artists have used it in the past. This helps students to avoid the problem of re-inventing the wheel and improves the possibility that their artistic inventions will be truly unique.*

TIME LINE
The TIME LINE contains information on all the art concepts taught in Drawing Insight, *Book One and Book Two. The concepts have been organized in horizontal rows (colored bars) and are labeled on the first panel. Text identifying a specific concept is aligned on the appropriate colored bar. Pictures relating to the text are included in the white box containing the text.*

from Ur show flat shapes rather than three-dimensional forms. Minoan artists also drew flat shapes.

GREEK \ STAGE PROPS · Greek and Roman artists drew figures that show more depth and form than almost all of the art that was previously created. Some portions of the figures from the *Villa of the Mysteries* are foreshortened. With all the three-dimensional devices the Romans used, the figures still retain a rather flat appearance. Some have an appearance of painted cardboard used as stage props.

INDIA · Much of the artwork from India shows only a slight amount of three-dimensional form in the drawings. The figure on the left *(Beautiful Bodhisattva)* uses value changes to give the illusion of form. Overlapping and the use of contour lines help to give the picture a sense of form.

TIME LINE
The teacher may want to refer to the same illustration on the Time Line as it is discussed in the lesson material. The Time Line may be used to help students develop a general idea of the four major historical divisions and the basic characteristics of each time period. The teacher may also want to point out to students some of the major historical events and important people concurrent with each picture in the lesson.

MESOAMERICA \ SHAPE · Most of the artwork from Mesoamerica shows figures drawn as shapes. Many figures are drawn from a front or side view which limits the illusion of dimension. Some figures are drawn in poses where the figures turn, bend, or twist, giving them an appearance of some degree of depth. Overlapping of figures also helps portray depth. However, most examples emphasize shape, and the overall appearance is essentially flat.

THE MIDDLE AGES

EUROPE \ FLAT FORMS · Overlapping of body parts and wrapping cloth around them helped create an illusion of depth; yet with all the three-dimensional devises that were possible, many figures still retain a flat appearance. Both humans and animals are essentially flat shapes.

EUROPE \ INCONSISTENCIES OF FORM · Many illuminated manuscripts and figures in wall paintings or mosaics contain figures with inconsistently drawn forms. The sides of many objects, such as boxes and tables, do not appear parallel in many pictures. Exterior and interior views of houses are inconsistent. Examine the illustrations below and notice the kinds of perspective problems artists had in drawing forms during the Middle Ages.

EUROPE \ INCONSISTENT FORM · Many illustrations in books and mosaics contained pictures of figures that had little or no three-dimensional form. Many pictures showed objects and figures that were incorrectly drawn.

THE RENAISSANCE

EUROPE \ LINEAR PERSPECTIVE HELPS IN DRAWING 3-D FORMS · The invention of linear perspective had a great effect on how 3-dimensional forms were drawn. Linear perspective can be used to plan both geometric and organic forms and help make their spacial relationship appear correct.

EUROPE \ COMPLEX FORMS · Whereas the forms of many subjects were simplified and flattened during the Middle Ages, the Renaissance artists began to draw the human body with accuracy and to record all the muscles and bones that went into it. Within a short number of years, artists were drawing the complex human form with great skill and portraying its three-dimensional forms convincingly. Along with the ability to draw the human figure, they could also draw any other object to show dimension and form. During the Renaissance, artists painted pictures of landscapes, still-life subjects, and buildings, all having a convincing appearance of three-dimensional form.

EUROPE \ VERY COMPLEX FORMS · By the end of the Renaissance, during the Baroque period, artists were creating pictures where the subject matter was portrayed as very complex forms. Notice how the artist has composed the three-dimensional objects in the picture with many small parts. The appearance of most things in the picture is one of great complexity.

CHINA · Drawings by Chinese artists show objects as three-dimensional forms. Buildings have two and three sides visible. People are seen in natural positions, contributing to the illusion of depth and form. Views of buildings and interiors of houses were often drawn with isometric perspective, giving them their typical Oriental appearance.

PERSIA · The picture at the right shows the influence of Chinese artwork. Persian artists also drew pictures that showed a degree of three-dimensional form. People are seen in natural positions, which helps give a realistic appearance.

THE MODERN WORLD

EUROPE \ SPECIFIC FORM · Throughout the Renaissance, portrait painting was an important part of the art field. It continued into the modern world, but the invention of the camera soon changed the tradition permanently. Jean Auguste Ingres (1781-1867) can be considered the last great portrait painter. Even though the camera was considered the pencil of nature, it could not create the illusion of form, depth, and aesthetic quality that were present in so many of the portraits made before 1840. Even today when an official picture of a king, queen, or president is desired, a painting is preferred over a photograph.

EXAMPLES

When they are available, teachers should feel free to use colored prints or slides of the artwork illustrated in the Student Material to help students get a better sense of the actual artwork.

INSTRUCTION

The teacher may want to include additional information that may help students grasp a feeling of the time and have them understand the concept.

EUROPE AND UNITED STATES \ RISE OF REALISM · During the beginning of the modern world, artists found that the tradition of art branched into two different roads. One road was associated with optical realism--it was related to science, photography, and objective observation of the external world. The second was associated with the psychological and the spiritual--the recording of the inside world. The examples below show the continual interest and continuity of the representation of realism.

EUROPE \ BACK TO FLAT · Another aspect of the modern world is the interest in abstraction. The examples below show the continual flattening of three-dimensional form. By the early twentieth century, artists had deleted almost all dimension in the picture plane.

EUROPE \ BACK TO BASICS · The trend to simplify objects to basic shapes and basic forms began in the late 1800s. The picture at the right by Pierre Puvis de Chavannes (1824-1898) shows a girl's head drawn with a graceful simplicity. Notice how detail and the complexity of form have been beautifully simplified.

TIME LINE ACTIVITIES

The TIME LINE Activities are intended to help students become more familiar with the characteristics of drawings and paintings produced during the four major divisions in history. They are also intended to have them get a general idea of important events and people who made specific contributions during each period in history.

EUROPE \ SIMPLIFIED FORM · Paul Cezanne may have been the first modern artist to work consistently at simplifying the forms in his paintings. He believed that all natural objects were combinations of basic forms such as cubes, cones, and cylinders. Since the time of Cezanne many others have continued to explore the possibilities of Cezanne's ideas. Several artists in the modern world painted complex objects as very simple forms. Artists such as Fernand Leger (1881-1955), Grant Wood (1891-1941), and George Tooker (1920-) capitalized on using basic forms to create a unique look in their pictures. Leger painted plump and chunky figures with a simplified use of light. Wood simplified people and landscape forms to create a wonderland appearance. These simplified images of nature look as if trees, mountains, and clouds were redesigned to be aerodynamic. Tooker simplified the form of human beings to create an automaton-looking race and then placed them in strange settings to create a very unusual appearance.

GUIDED PRACTICE ACTIVITIES

Describe to students how the TIME LINE is organized and where the specific text can be found in order to complete the practice sheet. Have them notice the list of concepts printed on the first panel of the TIME LINE.

JAPAN \ 3-D FORM · Japanese artists have continually drawn objects having the appearance of three-dimensional form. Many wood prints show objects with tops, sides, and fronts--which show form. People are drawn in natural poses rather than from orthographic views which limit the appearance of dimension. Wood-block prints are usually presented as line drawings with solid colors filling the shapes.

GUIDED PRACTICE

Consider some of the Guided Practice Activities to help students develop a better understanding of the concept.

1. Have students complete the Guided Practice Sheet (Student Material \ Unit 7 \ Lesson 3 \ Guided Practice \ A HISTORICAL LOOK AT THREE-DIMENSIONAL FORM).

2. Have students select a culture or an art period (e.g., Egyptian, Baroque) and explain how the culture's values, pressures, forces, and needs affected the use of three-dimensional form that it produced in its art work. How did trade, war, the government, and social patterns affect the appearance of three-dimensional form that the culture used in its artwork?

INDEPENDENT PRACTICE

Have students consider the following activities to help them understand the concept thoroughly.

1. You are the director for the Museum of Modern Art in New York City and are collaborating with all the museums in the world to set up an exhibit of artworks that show the continual development of dimension from the ancient world to the present. You are designing a museum catalogue that explains some of the major pieces and how dimension has increased throughout time. Make your catalogue complete by including such things as the

artists' name, and where the works were produced. Include pictures and a detailed description of how shape and three-dimensional form have been used in the artworks.

2. You are an architectural consultant associated with a well-known Canadian historical/architectural firm. A rich oil tycoon in Texas is building an opulent house and wants to give it an aesthetic look. He has asked you and your firm to be the designers. He wants to have three separate rooms be a mini gallery and reception area. Each room will include a different type of artwork. The first room will include only works that have simple forms or shapes. The second room will have only compound forms or shapes. The third room will have only complex forms or shapes. Decide which artworks would be best in each room and explain why. Give a description of the works and include the names of the artists, where they were created (or discovered), and a justification of why each would be a good choice for the room intended. Remember, money is no problem for your client. You can choose any artwork from any place and from any period in history.

3. What if the ancient world artists had drawn the objects in their work as three-dimensional forms? How would this have changed the look of art throughout history? Have the students draw several pictures of artwork that would justify their point of view. Have them include the names of the artists, the names of the works, and when they were created.

UNIT

8

LIGHT and SHADOW

Lesson 1

- **SENSORY PROPERTIES OF LIGHT AND SHADOW**

Lesson 2

- **EXPRESSIVE PROPERTIES OF LIGHT AND SHADOW**

Lesson 3

- **A HISTORICAL LOOK AT LIGHT AND SHADOW**

LESSON ONE

SENSORY PROPERTIES OF

LIGHT and SHADOW

CONCEPT: Objects in the path of light have a light side and a shadow side, and they cast a shadow.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIALS

The following are found in the Student Material \ Unit 8 \ Lesson 1:

- Note sheet
- Sensory Properties of Light and Shadow
- How Masters Used Light and Shadow
- Guided Practice Sheets

Color Reproductions

St. Joseph the Carpenter
by George de La Tour

Boy With a Tire
by Hughie Lee-Smith

Drawing Paper and pencil
(or other designated drawing material)

Performance Assessment Chart
(Appendix A)

See *Art is Elementary*
Level 3, Act. 16; Level 5, Act. 18;
Level 6, Act. 14, 15, and 24

STUDENT MATERIALS
Student Materials have been prepared as part of this publication in place of a student text. The teacher is encouraged to reproduce the materials needed to effectively teach the lesson.

NOTE SHEET
A note sheet has been prepared that gives students room for both text and visual notes. This sheet can be used with each lesson. The note sheet is found in Student Material \ Unit 1 \ Lesson 1.

COLOR REPRODUCTIONS
The teacher may want to display the fine art reproductions in a prominent place in the room so students can examine them during the presentation of the lesson.

Color reproductions of Shorewood prints are available through the publisher.

The lesson material contains more information than can be delivered to students at one time. The lesson also contains more suggestions and activities than are possible to present to students in one lesson. This gives the teacher many options and a great deal of flexibility. Teachers should review the suggested lesson plan and present the material that is appropriate for their students.

HANDOUT NOTE SHEET

Provide students with a Note Sheet *and encourage them to take notes during the lesson.*

CONCEPT

State the concept.

Objects in the path of light have a light side and a shadow side, and they a cast shadow.

FOCUS

Lead a discussion with students to help them understand the effects of the concept in their lives.

It may be safe to say that light has a most profound effect on us. It is responsible for our very life. If the sun stopped shining it would take only minutes before we would start suffering the consequences of this major calamity. Our atmosphere would immediately start to freeze. The gasses would start to drop to the earth in the form of crystals. It would probably only take days before the earth would be so cold we would freeze to death. None of us would be prepared to withstand the intense cold. Not even our technology could work fast enough to save us. We certainly do depend on the sun and its light for many life-sustaining enterprises.

Light is very important in art. It is one of the most important elements in creating the illusion of form and space.

Light is an important factor in areas such as 2-dimensional fine art, 3-dimensional fine art, commercial art, and environmental design.

OBJECTIVE

State the objective.

At the end of the lesson, each student will be able to identify a light side, shadow side, and cast shadows on both man-made and natural objects, and they will be able to use light and shadow to render common objects in a drawing. Students will be able to accurately evaluate how well they have applied the concept of light and shadow in their own work and identify it in the work of others.

HANDOUT SENSORY PROPERTIES OF LIGHT AND SHADOW

Provide students with a copy of the Sensory Properties of Light and Shadow, *or use one of the methods described in the margin, as the percepts are discussed.*

OBJECTIVE
The basic purpose of the course is to help students learn to ***draw.*** *In this lesson a major objective is to help students develop their* ***visual perception.*** *As the percepts are discussed, encourage students to observe how these percepts function in the environment.*

SENSORY PROPERTIES OF LIGHT AND SHADOW

Explain the concept and percepts to students.

Explain the Light and Shadow Scale.

MATERIALS
Providing students with visuals of the Sensory Properties can be managed in several ways:

1. by reproducing enough copies for each student to use during the lesson,

2. by enlarging the illustrations and pasting them on large sheets of poster or illustration board,

3. by drawing them on the chalk board as the percept is discussed,

4. by having the visuals prepared for use with an opaque or overhead projector, or

Teachers are encouraged to use illustrations of their own that portray the percept better than those in the Student Material.

The light and shadow scale portrays various degrees of light and shadow. One side of the spectrum portrays a strong sense of light and shadow with clear areas of light and shadow. On the opposite end of the scale, forms have no clear areas of light, shadow, or cast shadow. When these aspects are rendered accurately on an object, it strengthens the feeling of form and depth. Without these aspects, the picture can appear flattened.

Discuss the *percepts* that describe Light and Shadow.

LIGHT MAKES A BIG DIFFERENCE!

1. Light is an important aspect in the universe and greatly affects all things on earth. Physically, the light from the sun is vital for our existence. Visually, light on objects enables us to see form and depth.

THREE ASPECTS OF LIGHT

2. When light strikes an object creates three major aspects: a. a light side, b. a shadow side, and c. a cast shadow.

LIGHT ON SIMPLE FORMS

3. Rendering a light side, shadow side, and cast shadow on simple forms is the foundation for adding light and shadow to all other kinds of forms.

LIGHT ON COMPOUND FORMS

4. Depicting light on a compound form is a matter of rendering each part with a light side, shadow side, and cast shadow.

LIGHT ON COMPLEX FORMS

5. A complex form can be drawn with a light side, shadow side, and cast shadow by rendering each part individually. When each part is seen in its simplest form, adding a light and shadow side becomes much easier.

PERCEPTS
All of the percepts are important for the student's understanding. Each percept can contribute to the student's drawing skill.

Each percept may also be considered in the evaluation process.

LIGHT ON COMPLEX FORMS

Remember, complex objects are made up of many smaller forms. Rendering each part accurately can help give the illusion of light and enhance the appearance of form.

LOCAL VALUES

6. Each object has its own value. This inherent value is called *local value.* Light does not change the local value of an object. When light strikes either a light or a dark object, each will have a light side and a shadow side; the light object remains light and the dark object remains dark.

CAST SHADOWS

7. Objects in the path of light cast a shadow.

8. Cast shadows are on the opposite side of the light source. When the sun is in the south, the cast shadows point in the opposite direction (north); when the sun is in the west, the cast shadows point in the opposite direction (east).

DIRECTION AND ANGLE OF THE LIGHT

9. Cast shadows are determined by the direction and angle of the light.

The direction of the light is the same direction in which the cast shadow points.

THE VIEWER IN RELATION TO THE OBJECT AND THE LIGHT SOURCE

10. How much we see of the light side and shadow side of an object depends on where we are located in relation to the object and the location of the light source.

CAST SHADOWS AND THE TIME OF DAY

11. Cast shadows from sunlight can help us tell the time of day. When cast shadows are long, the sun's position is low in the sky and the time will be either early morning or late evening. When cast shadows are short, the sun's position is high in the sky and the time will be during the middle of the day (such as at noon).

NEAR AND FAR LIGHT SOURCES

12. The nearness of the light source affects the appearance of the cast shadow. A light source that is a great distance from objects (like the sun) will cast a shadow that is parallel to the object. (When the object has a consistent width, the cast shadow will be the same width in the distance as it is at the base of the object.) When a light source is near to objects, it will cast a radiating shadow. (When the object has a consistent width, the shadow will be larger in the distance than at the base of the object.)

CAST SHADOWS DESCRIBE TERRAIN

13. Cast shadows can define the terrain and contour of objects.

When a cast shadow falls on a surface that changes direction, the cast shadow follows the direction of the surface.

DETACHED CAST SHADOWS
14. A cast shadow appears at the base of the object casting it. When an object is flying, floating, or suspended in the air, the cast shadow is detached from the object.

TECHNICAL TIPS

The instructions in the Student Material explains how to correctly plot a cast shadow for a cube and a cylinder.

INSTRUCTIONS
1. Determine the direction and the angle of the light. Draw a line in the direction of the light from all corners at the base of the cube, even the "blind" corner.

2. Draw a line on the angle of the light from the top of each corner long enough to meet the "direction" lines.

3. Use these points to complete the shape of the cast shadow.

ILLUSTRATE / MODEL THE CONCEPT

OTHER MASTERS' EXAMPLES
The teacher should feel free to select artworks by well-known artists in their own area or region or a quality artwork that represents local values and influences.

HANDOUT HOW MASTERS USED LIGHT AND SHADOW

Provide students with a copy of How Masters Used Light and Shadow. *This sheet provides a black-and-white reproduction of the Masters' Examples for use when color reproductions are not available. Have students refer to this sheet during the lesson. The sheet also contains enrichment material that can give students insight into the artists, their background, and the culture in which the art was produced.*

HOW MASTERS USED LIGHT AND SHADOW

Discuss how masters used light and shadow.

Have students examine *St. Joseph the Carpenter* and *Boy With a Tire.* Have students notice how each artist rendered the figures and objects in the picture with a light side and shadow side. Point out the light sides in each picture. Point out the shadow sides in each picture. Point out the cast shadows in each picture. Ask the students what would be the difference if the objects were not rendered with light and shadow. Have students notice that one picture is painted with the light of a candle and the other is painted with light that appears to be coming from the sun. With an understanding of light, any objects can be rendered in any degree of light.

MONITOR STUDENTS' UNDERSTANDING

The teacher should monitor how well each member of the class is understanding the concept. Continually asking questions and observing responses during the lesson can help the teacher monitor comprehension. It may be necessary to reteach the concept, using different teaching methods and styles, to those who have difficulty grasping the concept.

GUIDED PRACTICE

ACTIVITIES

Consider one or more of the following Guided Practice Activities in order to assist students to develop a better understanding of the concept:

1. Use magazine pictures and have students identify areas of light side, shadow side, and cast shadows on the figures. (Knowledge)
2. Look around the room and in the environment and have students locate areas of light side, shadow side, and cast shadow. (Knowledge)
3. Select magazine pictures where there is a strong appearance of light and shadow. Have the students explain the location of the light source in the picture. (Application)
4. Select magazine pictures where there is a strong appearance of light and shadow. Have the students explain the time of day from the location of the light source in the picture. (Application)

GUIDED PRACTICE SHEETS

Consider having students complete one or more Guided Practice Sheets in order for them to develop skill and display an understanding of the concept.

HANDOUT GUIDED PRACTICE SHEETS

Provide the students with a copy of the Guided Practice Sheets.

The practice sheets ask the student to:

1. Render several simple forms with a light side, shadow side, and cast shadow.
2. Render several compound forms with a light side, shadow side, and cast shadow.

INDEPENDENT PRACTICE

Have students complete a drawing of real objects that shows an understanding of the concept.

HANDOUT MATERIALS

Provide students with the drawing paper and other material for them to complete the independent practice drawing assignment.

Have students complete a drawing of real objects that shows an understanding of the concept. This drawing should be handed in to the teacher as the primary basis for the student's grade. Up to this point the teacher has given specific information and set specific guidelines for the students. This is the time for students to be given free-

GUIDED PRACTICE
The Guided Practice Activities can help the teacher identify students who are having difficulty understanding the concept.

The teacher may find it helpful to use some of these activities within the lesson to give it interest and variety.

GUIDED PRACTICE SHEETS
Having students complete one or more of the Guided Practice Sheets can help the teacher detect students who are having difficulty understanding the concept.

MATERIALS AND MEDIA
The teacher may consider:
1. varying the type of drawing media used in each lesson, i.e., pencil, conte' crayon, charcoal pencil, etc.;
2. varying the type of paper, i.e., white drawing paper, colored paper, textured paper, etc.; and
3. varying the size of paper.

dom to select the subject matter for the drawing, its composition, and the medium for the drawing. Students should be encouraged to use their imagination as they combine the concept of rendering light and shadow (with all its percepts) together with prior knowledge and practice to create an original drawing.

DIVERGENT WARM-UPS

The following are divergent suggestions that can be helpful in stimulating the student's imagination for the independent practice assignment. Have students:

1. Imagine visiting a place such as Stonehenge in England or the Temple of Karnak in Egypt just as the sun is rising. Imagine the shadows being cast on the ground from the stone pillars. Imagine yourself walking around the large stones and passing through cast shadows. What would the scene look like if the sun were behind you or in front of you? Imagine the scene at sunset. (Imagination)

2. Draw a scene with many different kinds of objects and render them with a light side, shadow side, and cast shadow. (Fluency)

3. Draw several pictures of the same object, each having a light side, shadow side, and cast shadow, and place the light source in a different position for each picture. (Flexibility)

4. Draw a picture of the creation of a sun, a planet with its several moons, and other stellar bodies. Show the light of the sun shining on the other forms in the picture and make it as dramatic as possible. (Originality and Elaboration)

5. Draw a still-life picture of common articles such as an ink bottle, correcting fluid, eraser, pencils, eyeglass case, telephone, calculator, and box of tissues as seen by a spider. Render the close-up scene with a light side, shadow side, and cast shadow. (Flexibility and Elaboration)

6. Draw a city scene as an architect would draw it on a blueprint with tall buildings, trees, streets, residential houses, and swimming pools (from the air) showing a light side, shadow side, and cast shadow. Have the cast shadows vary in length to show the height of the buildings. (Flexibility and Elaboration)

7. Draw a scene in a redwood forest early in the morning as the sun creates shafts of light through the trees. Show the cast shadows on the ground. (Flexibility and Elaboration)

DIVERGENT THINKING
The divergent suggestions can help students develop higher thinking skills. They provide students with an opportunity to use their imagination and improve their ability to be fluent and flexible in their thinking. The suggestions also provide opportunities for students to synthesize percepts and concepts.

Although the student is neither expected to produce divergently nor be evaluated on his or her creativity at this point in their training, it is important to help students develop their imagination in order for them to be creative in future situations.

PERFORMANCE ASSESSMENT

Explain the Performance Assessment Chart to the students. This chart will be used to help both the student and teacher evaluate the independent practice drawing (Teacher Material \ Appendix A \ Performance Assessment Chart).

Have students look at the Performance Assessment Chart displayed in the room. Explain to the students that each of the four pictures for Light and Shadow represent different levels of proficiency. Level 1 represents a weak use of the concept while Level 4 represents a strong use of the concept. Explain the characteristics of each level with the students. (Specific characteristics of LIGHT AND SHADOW are found in Appendix A \ Performance Assessment \ Proficiency Scale for LIGHT AND SHADOW.) Call attention to the numbers associated with each level. When students are completed with the independent practice assignment, they are to evaluate their work by comparing their drawing with the examples on the chart and decide on a number that best represents the proficiency of their work.

Allow students sufficient time to complete the drawing.

Student Evaluation

Once they are finished with the independent practice drawing for this lesson, have each student evaluate his or her drawing by comparing it to the examples on the Performance Assessment Chart.

With approval of the teacher, the students may perform the evaluation alone or together with other students.

The student gives the drawing to the teacher for evaluation.

Teacher Evaluation

Evaluate the student's drawing using the Performance Assessment Chart.

Evaluate how well the student has applied the concept by using the Proficiency Scale on the Performance Assessment Chart. Record a number that best describes the quality of the student's work and compares it with the student's evaluation. This provides an opportunity for a one-on-one evaluation with each student. This can be beneficial in teaching students to consider the percepts they have been taught during the lesson. If a one-on-one evaluation with the student is not practical because of class size, the evaluation process still provides each student with the opportunity to consider how well he or she has used the concept in his or her own work.

IMPROVE STUDENT SELF-EVALUATION
The main purpose of the course is to teach students to ***draw.***

Another major objective of the course is to help students learn to evaluate how well they have applied the concept in their own work and to identify it in the work of others.

Pupil self-evaluation is one of the major goals of this publication.

Students can benefit great from continually evaluating how well they are using all the concepts considered in the drawing course. It can improve their ability to think and evaluate.

LESSON TWO

EXPRESSIVE PROPERTIES OF

LIGHT and SHADOW

CONCEPT: Light has expressive potential and can suggest ideas, moods, and feelings. Understanding the expressive qualities of light can help students evaluate and appreciate works of art.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIAL

The following are found in the Student Material \ Unit 8 \ Lesson 2:

- Note Sheet
- Expressive Properties of Light and Shadow
- Guided Practice Sheets

Color Reproductions

St. Joseph the Carpenter
by George de La Tour

Boy With a Tire
by Hughie Lee-Smith

Leisure
by Fernand Leger

Paper and Pencil

HANDOUT MATERIALS

Provide students with a Note Sheet *and encourage them to take notes during the lesson (Student Material \ Unit 1 \ Lessons 1 \ Note Sheet).*

CONCEPT

State the concept.

Light has expressive potential and can suggest ideas, moods, and feelings. Understanding the expressive qualities of light can help students to evaluate and appreciate works of art.

FOCUS

Explain that light and shadow can have expressive potential.

Light has a most profound effect on us. It is responsible for our very life. If the sun stopped shining it would take only minutes before we would start suffering the consequences of this major calamity. Our atmosphere would immediately start to freeze and within weeks or days we would be so cold we would freeze to death. We depend on the sun and its light for many life-sustaining enterprises.

Scientists are reporting how the amount of light we receive affects our health. During the winter, some people are affected emotionally because it is believed they do not get enough sunlight.

Light is very important in art. It is one of the most important elements in creating the illusion of form and dimension. It also has expressive potential and can be used to portray ideas, moods, and feelings.

OBJECTIVE

State the objective.

At the end of the lesson each student will be able to examine a drawing or painting, describe its contents (including light), analyze its contents, give a possible interpretation, and judge the artistic merit of the painting.

The "expressive lessons" are to help you develop your ability to be observers and critics of art. Being sensitive to visual elements can help in understanding how they can be used for expressive purposes. We tend to associate emotions, feelings, ideas, and values with such things as shape, value, line, size, and light. Even though you will not be expected to use the expressive properties in your own artwork, you should remember the expressive properties of light and shadow in order to use them to help analyze masters' works in future lessons.

OBJECTIVE

The basic purpose of the course is to help students learn to ***draw****. In this lesson a major object is to help students become more aware that elements carry* ***meaning*** *and can be used to communicate ideas or feelings to others.*

Another objective is to help students learn an evaluation process that will enable them to better evaluate their own artwork and the artwork of others.

HANDOUT EXPRESSIVE PROPERTIES OF LIGHT AND SHADOW

Provide students with a copy of Expressive Properties of Light and Shadow, *or use one of the methods described in the margin, as the material is discussed.*

EXPRESSIVE PROPERTIES OF LIGHT AND SHADOW

POSSIBLE EXAMPLES

A main objective of the course is to help students develop their observation skills. The examples in the lesson are a few of the many examples that an artist may use in an artwork. It is not the intent of the lesson that the expressive examples be all-inclusive. They are only to help students grasp the concept that visual elements can portray ideas and convey meaning.

Explain how light and shadow can have expressive properties.

Many people like to share their thoughts and feelings with others. Artists communicate their ideas through their artwork. They use such things as subject matter and art elements, i.e., shape, value, line, and light and shadow to tell us about something that is important to them. Learning from others experiences can help us become more aware of ourselves and others.

Expressive properties are derived from an object's nature, characteristic, or function. Artists magnify these characteristics in works of art to communicate their ideas with greater impact.

NO LIGHT AND SHADOW

· FLATNESS / Sometimes we see objects with no light and shadow. Objects in this lighting situation can appear flattened by the lack of light and have a two-dimensional appearance. This condition could suggest such things as flatness, non-dimensionality, weakness, blandness, etc.

CRITICAL ANALYSIS

A critical analysis is a careful analysis. One must be aware of every detail in order to make certain that every clue has been considered. Most students tend to look at art in a passive way. The examples outlined in this lesson demonstrate the level of observation that might be helpful in making a critical analysis.

LOCAL VALUES ONLY

· VISIBLE / Objects rendered with local values but not having a light side or shadow side can suggest things such as clear, visible, distinct, obvious, plain, candid, straightforward, etc.

DIM LIGHT

· MYSTERIOUS / Dim light makes it hard to discern objects clearly. Dim light may be associated with such things as mystery, secret, hidden, or concealed.

· FOGGY / Sometimes objects in this condition may appear fuzzy, unclear, smoky, or foggy.

HIGH CONTRAST

· BRIGHT / Sometimes the lighting situation may be high contrast. Objects in this condition may appear stark, severe, glaring, bright, harsh, intense, etc.

STRONG APPEARANCE OF LIGHT AND SHADOW

· REALITY / Objects with a strong light and shadow may appear three-dimensional, and can suggest things such as reality, tangible, true, concrete, having space and depth, as things really are, etc.

THE ART CRITICISM PROCESS

Review the art criticism process if necessary.

1. DESCRIPTION - Accurately report what you see in the artwork. Describe what is immediately visible in the painting. Take an inventory of what is visually present in the picture. The description should include real and abstract characteristics of the artwork.

2. ANALYSIS - Explain the relationships among the items listed in the description. Explain how the things are organized and their behavior in the work. Explain what effect the objects and elements have in the painting.

3. INTERPRETATION - Finding the overall meaning of a work based on the information gathered in the description and analysis stages of the process. Give a possible interpretation of the painting. Explain the theme of the work. Explain what problems the picture tries to solve.

4. JUDGEMENT - Make judgments about the work. Rank the quality of the work against other works by the same artist. Compare the quality or importance of the work against works by different artists. Judge the artistic merit of the work.

JUDGMENT

Help students learn to make judgments about the work.

Making a judgement involves ranking it with other paintings by the same artist to determine where it would be placed—among the best or the worst of the artist's works. Making a judgement also may involve comparing the work with the work of other artists to determine its significance and the field of art. The quality and importance of this type of painting may be compared with others of its type.

With the limited experience that students may have had with artworks, it may not be possible for them to carry out the kind of judgement mentioned above.

Other factors in judging a picture can be to evaluate:

· The importance of the idea the artist selected to portray.

· The choice of subject matter selected to portray the idea.

· How well the composition expresses the idea.

· How well the artist used the expressive qualities of art in order to communicate the message.

ILLUSTRATE/ MODEL THE CONCEPT

Describe, analyze, interpret, and judge an artwork.

Examine Boy with a Tire *by Hughie Lee-Smith.*

ARTISTS' EXAMPLES

The teacher should feel free to select an artwork by a well-known artist in his or her own region or a quality artwork that represents local cultural values and influences.

DESCRIPTION

DESCRIPTION

Learning to see and describe things accurately is one of the simplest and most important skills we can develop. Teaching students to focus on reporting things accurately without including comments that are prejudiced or irrelevant can be challenging. However, continue to guide them into making factual statements without "reading in" things that cannot be substantiated.

People and objects

- I see a black boy with a tire.
- I see buildings in the background.
- I see a portion of a fence in the left foreground.
- I see a street with some rubble.
- I see the shadow of a building, the shadow of the boy and tire, and the shadow of a pole.
- The boy wears a yellow shirt and dark knickers.

Shapes

- I see many rectangular shapes. The buildings, fence, and road are all rectangles.
- The shape of the boy is natural but it is nearly a rectangle.
- The tire is an ellipse. There are some rounded shapes in the windows of the building.
- The shapes are simple and plain. They are not complex.

Space

- The space in this picture extends to behind the buildings. We know the sky has a lot of space; however, this painting drops a veil or wall on the other side of the buildings. It has moderate space.
- The road on the right side goes behind the buildings but it does not give any sense of depth.

Value

- I see mostly middle values in this painting. Darker values are located on the left and bottom of the painting.

Size and Proportion

- The objects have been drawn with natural size and proportion, but a closer look reveals that the buildings in back of the boy are quite small compared to his size. They are petite. They are small for buildings.

Line

- I see mostly vertical lines in this picture. There are also many horizontal lines.
- There are very few diagonal lines in the painting. There are very few rounded lines in the painting.

Linear perspective

- Linear perspective has been used sparingly in the picture. It is used accurately but is not emphasized.

Form

- Most of the objects are flat shapes. Only a few sides of the buildings show any depth. A few edges are seen on the windows and the fence.

Light and Shadow

- I see a strong appearance of light. The light source is coming from the right and behind the viewer.
- The cast shadows fall toward the left and behind the boy.

Additional comments

- The building has texture.
- The sky has texture.

ANALYSIS

People/objects

- The boy is the only figure in the painting. He appears to be looking toward the viewer; this gives the impression that he is not alone. His eyes are turned in the opposite direction of his head, which suggests he has heard something and has directed his attention toward it without turning his head. He still stands motionless as if preparing to react to something or someone. His stance is relaxed but he appears tense.

Shape

- The rectangles make the picture look stiff.
- The similarity of the rectangles make the neighborhood look boring and monotonous.

Space

- The limited space makes us feel limited, restricted, confined.
- The world is shallow; it has no depth.
- Along with this lack of depth there are few objects to make the available space interesting. It is empty, void.

Value

- The middle value makes it feel monotonous and bland.
- The dark value at the bottom makes it feel heavy--another suggestion of not being able to move.

Size and Proportion

- The undersized buildings make the neighborhood look shrunken.

Line

- The structure is mostly vertical lines. They suggest being rigid, stiff, and not moving. Things are fixed.
- Everything is motionless. Things do not move in this place. Things look tense.
- The horizontal lines do not show motion. They add weight to the dark values.

- The diagonal lines direct our attention to the boy. The large one on the right points to the boy's legs. The shadow of the pole points to the boy's head. An inferred line created by the chimneys and poles on the building to the right also point to the boy's head. The inferred line created by the tips of the fence and the edge of the building on the left point to the boy's head.

Linear perspective

- The short lines that show perspective point toward the boy. This adds to the attention to the boy that is created by the structural lines in the picture.
- The existence of flat shapes and the lack of more perspective in the picture makes the painting appear flat. The world has little depth or dimension.

Form

- The forms are simple, so simple they lack interest. The figure of the boy is the most complex and interesting form in the picture. Our attention is constantly directed toward him and his tire.

Light and shadow

- The high contrast between the light and shadow seems stark, almost glaring. The light bleaches out detail and color.
- The cast shadows play an important part in focusing our attention on the boy.

Additional comments

- The year 1952 is also part of the title. This could be a picture of a black boy during the fifties. It may have been typical to wear knickers at the time in that area.
- The buildings look run down. It is a poor neighborhood. It looks nearly vacant and abandoned. It is a modern ghost town.
- The texture of the buildings make them look old and worn.

INTERPRETATION

Some students may argue that an interpretation of a painting is one's own opinion and it can mean various things to different people. Some may say that it is impossible to come to a conclusion everyone would agree on. An opinion is a strongly held belief or conclusion which is not substantiated by positive proof. One's own opinion may be accompanied by strong emotions. One purpose of the critical process is to develop skills necessary for a valid judgment. A judgment is still an opinion, but it is based on reasoning and evaluation rather than emotion or will.

- The tire the boy holds is not a toy. It is a part of a machine used for transportation.
- There seem to be two inferred "walls" in the picture; one is behind the buildings and the other in front of the boy.
- The fence and cast shadow in the foreground tend to mark a line dividing the viewer from the boy.
- The color of the painting is green. It is not the rich green of living plants. It is the kind of green that one would find on moldy food. It is a sick and unhealthy green.

INTERPRETATION

The interpretation is a summary of all the ideas and thoughts made in the critical process. The statement should explain the meaning of the picture.

Possible interpretation

I see a young black man imprisoned in his own neighborhood by the prejudice of others. He is imprisoned both geographically and psychologically. He looks anxious and "on guard." He notices the smallest movement and the faintest sound. He must be alert in order to protect himself. He has space to live and streets to travel but the roads (of opportunity) go nowhere. His world is rough, harsh, stiff, and rigid. It is a world of leftovers and the unwanted. His environment is bare and deserted. It is void of enrichment. It is small and tight. The actual living space in buildings and houses is less than adequate. The houses are really apartment buildings; buildings shared by others and never owned. He holds a tire in his hand. It is not a toy; he does not play with it. It is part of a means of transportation, but in his case it is useless. It is a symbol of immobility, not mobility. It serves more like a ball and chain. It binds him to the earth and keeps him in his place.

JUDGMENT

The painting does not try to represent nature accurately, nor does it use the art elements for mostly compositional purposes. The picture has an expressive characteristic. It tries to express an emotion. Many people have never felt or experienced severe prejudice. Lee-Smith has portrayed an emotional scene which many black citizens in America (and throughout the world) experience even today. It is a provocative statement about the human condition of millions of black people. Even though it shows a black boy, the statement applies to anyone in the minority.

The picture was not meant to be pretty, because prejudice is not a pretty subject, especially if you are on the receiving end.

GUIDED PRACTICE

Criticism

Have students practice the critical process.

1. Have the students examine *St. Joseph the Carpenter* by Georges de La Tour and have them fill out Guided Practice Sheet (Student Material \ Unit 8 \ Lesson 2 \ Guided Practice Sheet - CRITICISM \ EXPRESSIVE PROPERTIES OF LIGHT AND SHADOW). The Expressive Properties handout may be used to help in describing the

use of light and shadow in each picture.

2. Class activity. Have the students examine *St. Joseph the Carpenter* by Georges de La Tour and use the art criticism process to describe, analyze, interpret, and judge the painting (Student Material \ Units 8 \ Lesson 2 \ Guided Practice · CRITICISM \ EXPRESSIVE PROPERTIES OF LINEAR PERSPECTIVE). Begin at one point in the room and have each student mention something in the painting. Make sure it is an accurate description of the painting's content. Proceed through all the students, giving each a chance to respond. Once a student has mentioned something, it cannot be mentioned again unless the student expands on the comment. Have the students explain how the contents affect the painting. Give the students an opportunity to interpret and judge the picture. Accept the comments.

3. Group activity. Have the students examine *St. Joseph the Carpenter* by Georges de La Tour and use the art criticism process to describe, analyze, and interpret the painting (Student Material \ Unit 8 \ Lesson 2 \ Guided Practice · CRITICISM \ EXPRESSIVE PROPERTIES OF LINEAR PERSPECTIVE). Students may be divided into groups, with four to six people to a group. Provide an Art Criticism Practice Sheet to each group and have the students fill out the sheet by describing, analyzing, interpreting, and judging the artwork. When they are finished have one student be the spokesperson for the group and read the comments.

INDEPENDENT PRACTICE

Criticism

Have students practice the critical process on their own.

1. Have the students examine *Bedroom at Arles* by Vincent Van Gogh, or another painting by a master, and on their own use all four steps in the critical process to critique the artwork. Have the students include shape, space, value, size and proportion, structure, linear perspective, form, and light and shadow in the critical process. The Expressive Properties handout can be used to help identify the shapes in the painting.

2. Have students examine one of their own drawings or paintings and describe the use of shape, space, value, size and proportion, line, linear perspective, and light in conveying or expressing an idea, a mood, or a feeling. Have them consider how they might use the concepts to better express a message in future pictures.

GUIDED PRACTICE

Aesthetics

Have students practice engaging in aesthetic dialogue.

1. Have students fill out the Guided Practice Sheet (Student Material \ Unit 8 \ Lesson 2 · AESTHETICS \ EXPRESSIVE PROPERTIES OF LIGHT AND SHADOW). The practice sheet asks students to select one of two pic-

GUIDED PRACTICE

Units 1 and 2 \ Lesson 2 will have students practice describing the contents of an artwork.

Units 3 and 4 \ Lesson 2 will have students practice the first two steps in the critical process (description and analysis).

Units 5 and 6 \ Lesson 2 will have students practice the first three steps in the process (all except judgment).

Units 7 and 8 will have students practice the entire critical process.

tures that best portrays a given quality or characteristic and give an explanation for their choice.

2. Have students select one of the masters' examples displayed in the room and discuss how the artist's use of light and shadow has affected the work's appeal. Use the Expressive Properties handout as a reference to help with this dialogue.

3. Have students discuss how the work could be improved if the choice of light and shadow were different.

4. Have students discuss how the use of light and shadow affects the message of the work.

5. Have students discuss how the message could be affected by altering the kinds of light and shadow used in the picture.

6. Have students discuss the importance of the work in relation to human values and how it makes them feel.

INDEPENDENT PRACTICE

Aesthetics

Have students practice aesthetic dialogue activities on their own.

1. Have students visit an art gallery and examine several paintings. Have them explain how light and shadow affects each of the pieces they select. Use the Expressive Properties handout as a reference to help with this activities.

2. Have students examine other paintings and explain how the light and shadow might be altered to improve or change the message of the artwork.

3. Have students examine magazines that have quality photographs of models, and have them analyze how light and shadow play a part in the appeal of the model. Have the students also compare the use of light in magazines of lesser quality. Have them explain how the use of light affects the appeal of the magazine and how it makes them feel. (The use of light in other types of magazines selling things such as automobiles, furniture, etc., may also be considered.)

LESSON THREE

A HISTORICAL LOOK AT

LIGHT and SHADOW

CONCEPT: Each art period used light and shadow in its own unique way. How light and shadow has been used in an artwork can help us identify a specific culture or period of time.

TIME LINE
An explanation of how the TIME LINE is organized and how to use it is contained in the introduction.

SHOREWOOD PRINTS
The actual reproductions of artwork is courtesy of Shorewood Fine Art Reproductions, Inc.

Using colored reproductions of actual artwork can enhance the presentation of the lesson.

COLOR REPRODUCTIONS of Shorewood prints are available from the publisher.

MATERIALS NEEDED FOR THE LESSON

HANDOUT MATERIALS

The following are found in the Student Materials \ Unit 8 \ Lesson 3:

- Note Sheet
- A Historical Look at Light and Shadow
- Guided Practice Sheet

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Time Line
(Appendix C)

A Pencil

HANDOUT MATERIALS

Provide students with a Note Sheet *and encourage them to take notes during the lesson (Student material \ Unit 1 \ Lesson 1 \ Note Sheet).*

CONCEPT

State the concept.

Each art period used light and shadow in its own unique way. How light and shadow has been used in an artwork can help us identify a specific culture or period of time.

FOCUS

Lead a discussion with the students to help them understand that the concept was used differently throughout history.

Explain to students that with an understanding of light and shadow they can better represent objects in space, control illusion, and give the illusion of realism and they can express feelings and many ideas that cannot be expressed in any other way.

OBJECTIVE

State the objective.

At the end of the lesson each student will be able to identify the basic and most distinguishable characteristics of how light and shadow were used in the four major divisions of history.

HANDOUT MATERIALS

Provide students with a copy of A Historical Look at Light and Shadow *or use one of the methods described in the margin, as the material is discussed.*

A HISTORICAL LOOK AT LIGHT AND SHADOW

Discuss how the concept has changed throughout history. Use the Historical Look at Light and Shadow plus the Time Line during the presentation of the lesson.

The use of light and shadow has been an important aspect in the history of art. Light and shadow has been used to give the illusion of form and depth, interest, and contrast, to drawings and paintings. The skillful use of light and shadow to create the illusion of form and dimension has not been known throughout recorded time. Light and shadow has been used in some way in each of the major time periods and is used today to help in many fields other than art.

THE ANCIENT WORLD

Most artists from ancient civilizations did not draw or paint pictures that showed the effect of light on objects. The surviving art of the Egyptians, Sumerians, Assyrians, Persians, and Minoans does not show objects having a light side, a shadow side, or a cast shadow.

OBJECTIVE
The basic purpose of the course is to help students learn to ***draw.*** *In this lesson a major object is to help students become more aware of how the art concepts have previously been used by artists. When students are expected to use this concept in an imaginative or creative way, it can be helpful for them to have some knowledge of how artists have used it in the past. This helps students to avoid the problem of re-inventing the wheel and improves the possibility that their artistic inventions will be truly unique.*

TIME LINE
The teacher may want to refer to the same illustration on the Time Line as it is discussed in the lesson material. The Time Line may be used to help students develop a general idea of the four major historical divisions and the basic characteristics of each time period. The teacher may also want to point out to students some of the major historical events and important people concurrent with each picture in the lesson.

TIME LINE

The TIME LINE contains information on all the art concepts taught in Drawing Insight, *Book One and Book Two. The concepts have been organized in horizontal rows (colored bars) and are labeled on the first panel. Text identifying a specific concept is aligned on the appropriate colored bar. Pictures relating to the text are included in the white box containing the text.*

INSTRUCTION

The teacher may want to include additional information that may help students grasp a feeling of the time and have them understand the concept.

EXAMPLES

When they are available, teachers should feel free to use colored prints or slides of the artwork illustrated in the Student Material to help students get a better sense of the actual artwork.

ROMAN \ FIRST USE OF LIGHT · The Romans were some of the first to paint showing the effects of light on objects. A wall painting from Herculaneum shows some peaches and a glass jar. The peaches have a light side, shadow side, and a cast shadow; the glass jar shows a light. Roman artists who painted pictures such as this one probably felt that adding the effects of light could help make objects appear more realistic; however they lacked a more complete understanding regarding the laws of light. Cast shadows tend to be inconsistent and it is difficult to determine the source and direction of the light.

ROMAN \ LIGHT AND SHADOW SIDE ON FIGURES · The Romans drew and painted figures with a light side and shadow side. The illustration at the right shows some figures from the Villa of the Mysteries. The figures appear as if there is a light side and shadow side. In this example, as in the picture from Herculaneum, the effect of light is quite weak. The figures lack a convincing appearance of how light actually affects objects.

ROMAN \ LIGHT AND LOCAL VALUE · The Romans appear to have understood the idea of local value. They were able to paint figures of different values (men were sometimes painted darker than women) and add the effect of light. The illustration shows Hercules and several other figures. Hercules and Pan are much darker than the other figures. Though the figures differ in value, each appears to have a light side and a shadow side.

THE MIDDLE AGES

ISLAM \ MOHAMMED AND NO GRAVEN IMAGES · The issue of representation--drawing figures and objects so they appear real--was an important issue to the people in the Near East. The Koran forbad the worship of idols; statues were thought to be the work of Satan. After Mohammed became a religious leader (seventh century), he ordered many sculptures and paintings destroyed in order to comply with the laws of God. There was no pictorial tradition among the Arabs; consequently, drawn and painted images were not thought to present the same kind of problem as sculpture. Paintings were acceptable if they were small and if they did not cast a shadow. A cast shadow was considered a quality that made the picture look real. If the picture took on a three-dimensional appearance, it was thought that the artist presumed to be a creator like God which was blasphemous. This Eastern tradition appears to have influenced the artwork produced by Christian artists during the Middle Ages.

EUROPE \ VARIATIONS OF VALUE BUT NO ILLUSION OF LIGHT · Many figures in illuminated manuscripts show variations of value but do not show value used to create the illusion of light and shadow. Slight value changes appear in clothing and other objects. In a great many of these pictures, value serves as a decorative function rather than being used to portray nature accurately.

EUROPE \ LIGHT AND CAST SHADOWS--AT LAST · Toward the end of the Middle Ages some artworks began to show that artists had more awareness of light and shadow. The work of the Limbourg brothers shows a convincing appearance of light on their figures. In the art of the Limbourg brothers, cast shadows appear on the ground--some of the very few since its occurrence in the ancient world.

THE RENAISSANCE

EUROPE \ THE BEGINNING OF CHIAROSCURO · Masaccio (1401-1428) is given credit for discovering chiaroscuro. *Chiaroscuro* is an Italian word that means light and dark. Unlike Giotto (c. 1266-1337) one of the earliest Renaissance painters, Masaccio modeled his figures with an accurate light and shadow side. This is one of the first times in history that figures appear to have the appearance of an actual light source. His rendered figures seem to have volume and appear realistic.

EUROPE \ A REALISTIC APPEARANCE OF LIGHT AND SHADOW · In the work of Roger van der Weyden and Sandro Botticelli, figures are rendered with an very convincing illusion of light. The solid use of a light side and shadow side makes the figures appear to have the volume and form of natural and realistic objects.

EUROPE \ RAPHAEL · Many artists during the Renaissance developed the understanding and skill to represent objects with light and shadow. Raphael Santi, like others during this period, used value to create a convincing illusion of light. The values are deeper and more definite. The volume of the figure is more solid and convincing. The use of value also gives the work a greater feeling of mood and emotion. As time passed, artists during this period continued to develop even more convincing effects of light.

EUROPE \ LEONARDO DA VINCI · Leonardo da Vinci believed that the use of light and shadow in an artwork was the heart of the work. He studied light probably as intensely as he did the many other things he became interested in and discovered many of its secrets not used previously. His interest and love of light and value is present in his most famous picture, *Mona Lisa*. Da Vinci used the newly discovered medium of oil paint to help create the luminous effects of light and shadow on the womans face.

INDIA \ NO LIGHT AND SHADOW · The artwork from India during the Renaissance did not show a use of light and shadow. Many pictures are line drawings. In these drawings value is used to darken areas but not to show light striking the subject. Paintings also employed line, with areas of color filling the shapes and little use of value to create the effect of light.

AMERICAN INDIAN \ NO LIGHT AND SHADOW · The artwork of the Indians in the American Southwest shows an emphasis on stylization and an interest in images used for ceremony or other religious purposes but not for the purpose of portraying images that appear realistic.

CHINA AND JAPAN \ NO LIGHT AND SHADOW · The artwork from Japan and China shows an interest in using line but not in using value to create the illusion of light. Figures and objects do not have light sides, shadow sides, or cast shadows. Many drawings are executed in ink, with no attempt to portray light and shadow.

MODERN WORLD

TIME LINE ACTIVITIES
The TIME LINE activities are intended to help students become more familiar with the characteristics of drawings and paintings produced during the four major divisions in history. They are also intended to have them get a general idea of important events and people who made specific contributions during each period in history.

EUROPE \ A RETURN TO LOCAL VALUE · Edouard Manet was one of the first artists during the modern era to begin to flatten the objects in the picture plane. He claimed the picture plane was flat and that pictures were merely paint on canvas. He believed that artists had no commitment to continue creating pictures that functioned as a window to the world. In some paintings, he flooded his figures with a frontal light, painting them with only a slender shadow side, thus causing them to appear flatter or more two-dimensional. (This idea is similar to placing oneself so only one side of an object is seen--an orthographic view. In the case of Manet it is an orthographic lighting view.)

GUIDED PRACTICE ACTIVITIES
Describe to students how the TIME LINE is organized and where the specific text can be found in order to complete the practice sheet. Have them notice the list of concepts printed on the first panel of the TIME LINE.

EUROPE \ ABSENCE OF LIGHT AND SHADOW · Eventually the illusion of light and shadow was eliminated from the conceptual palette of many artists. Examine the works of Pablo Picasso, Henri Matisse, Stewart Davis, George Rouault, and Piet Mondrian. Ironically, in one of Picasso's most famous paintings, *Guernica*, he shows a picture of a light bulb, yet none of the figures has a light side or a shadow side. In spite of this, the picture has a remarkable feeling of light and shadow.

EUROPE AND UNITED STATES \ LIGHT AND SHADOW IS ALIVE AND WELL · Since the portrayal of objects with light and shadow blossomed during the Renaissance, its appeal has not died. Even with a great number of modern artists eliminating the concept from their work, it is alive and doing well. The tradition of using light and shadow to create the illusion of light and form in paintings is seen in the works of artists such as Giorgio de Chirico, Salvador Dali, Edward Hopper, Andrew Wyeth, Wayne Thiebaud, Jack Beal, Chuck Close, Richard Estes, and Janet Fish.

GUIDED PRACTICE

Consider some of the Guided Practice Activities to help students develop a better understanding of the concept.

1. Have the students complete the Guided Practice Sheet (Student Material \ Unit 8 \ Lesson 3 \ Guided Practice \ A HISTORICAL LOOK AT LIGHT AND SHADOW).
2. Select a culture or an art period (i.e., Egyptian, Baroque) and explain how the culture's values, pressures, forces, and needs affected the use of light and shadow in its artwork. How did trade, war, the government, and social patterns affect the use of light and shadow that the culture used in its artwork.

INDEPENDENT PRACTICE

Have students consider the following activities to help them understand

1. Have the students respond to the following situation: What if the Egyptians had developed the use of light and shadow and had gradually begun to paint their pictures with a great illusion of light and shadow similar to the paintings of the Renaissance? How would this have affected the history of art? Draw a picture of an Egyptian tomb painting and show what it would look like using a convincing appearance of light. Draw a few pictures that might have been created during the Middle Ages and the Renaissance with this new change in history. Also draw a few pictures of how this would have influenced the art of the Orient if this influence had spread to China and Japan.

2. You are an art reporter for the *Byzantine Times*. You are doing a series of articles on the similarities and differences in the use of light and shadow during the Middle Ages and the previous art period of the Romans. Write your report the way it would appear in the newspaper and include pictures to help illustrate your article. Make your article as complete as possible by including such information as the names of the artists, the names of the artworks, and the year they were created.

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